

## **DOCTORAL THESIS**

### **Exploring Approaches to Teaching Music History at University**

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# **Exploring Approaches to Teaching Music History at University**

by

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*A thesis submitted in partial fulfilment of the requirements for the degree of PhD  
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# ABSTRACT

Music history is a core requirement for most undergraduate music degrees. The purpose of this study is to investigate the status of music history teaching in music degrees in Higher Education (HE) in four different countries (Cyprus, the Czech Republic, Greece and England). It also aims to evaluate a new music history teaching model that was developed for a university in Cyprus. The new model consists of approaches focused on a student-centred learning method that introduces the use of primary sources and cooperative learning.

Three studies were conducted: a qualitative study (Study 1), a mixed methods study (Study 2) and a qualitative evaluation study (Study 3). In Study 1, music history teachers ( $N=6$ ) were recruited from universities in Cyprus. Study 1 employed Interpretative Phenomenological Analysis (IPA) using the data from semi-structured interviews. In Study 2, music history teachers ( $N=11$ ) were recruited from the Czech Republic, Greece and England to participate in a qualitative study, and their thinking was compared to a further sample of undergraduate music students ( $N=86$ ) who were recruited from the Czech Republic, Greece and England. Study 3 designed and tested an intervention in Cyprus evaluating a new approach to teaching music history. The study was evaluated through a pre-test and a post-test questionnaire. Engeström's cultural-historical activity theory was used to analyse the findings of all three studies.

Results revealed that the most frequent teaching approaches used in music history courses are lectures, the use of audio and audiovisual materials and discussion. While teachers from the Czech Republic, Greece and Cyprus use a teacher-centred learning approach, most teachers from England apply student-centred learning approaches to music history courses.

Students from the participating countries generally perceive music history as having relatively little value and they are not satisfied with the existing teaching approaches. A number of them further question traditional approaches to teaching music history. Upon completion of the qualitative evaluation study in Cyprus, students gained a more positive opinion of music history and approved of the new teaching approaches that were used.

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# CHAPTER 1: INTRODUCTION

*Music history (along with music theory and ear training) as a required course of study runs the risk of becoming a necessary evil, or worse, in the eyes of the students.*

(Nott, 2002: 14)

## **1.0. Introduction**

Throughout Europe and the USA, music history is a compulsory course and part of the core requirements for the majority of undergraduate music degrees, whether in Music, Music Education, Music Performance, Music Composition or Orchestral/ Choral Conducting. Studying music history can provide students with a better understanding of people, society, culture and changes in civilization (e.g. Campbell, 2004). Given that music history is not an independent study but a part of general history, students should be able to critically understand the role of music in the general development of people, society and culture. Furthermore, students should be able to critically observe the effect of music history on changes in civilization and, therefore, the study of music history can be both purposeful and beneficial for students for a number of reasons.

First, the knowledge of music history can provide performers with a deeper understanding of the social and political background of their repertoire and, consequently, affect their performance and interpretation skills (e.g. Burkholder, 2001). Second, in a music history course, undergraduate music students are able to develop a wide range of skills such as the ability to carry out research, read and evaluate numerous sources and resources. The research process in music history allows students to discover, exchange, interpret and present information about the past which is fundamental to the activities of the historical study (American Historical Association, 2011). Third, by mastering research skills, students can develop their critical thinking (Cateforis, 2009).

Music history course in the music curriculum of undergraduate students covers the music of the Western art canon from the Middle Ages until the 21<sup>st</sup> century. They are usually taught according to one, two or three style periods per semester in the form of lectures. Institutions that offer music degrees consider music history to be vital in the music curriculum since it enables students to place Western music in the broader historical context as well as to apply music history knowledge to their personal listening experiences, both in the context of live musical performance to recorded music.

Musicologists – largely researchers in musicology – may not have the appropriate teaching skills to communicate their knowledge of music history to students. Therefore, they may prefer to teach in the form of lectures. As a consequence, the most conscientious students will memorize PowerPoint slides and review sheets in order to pass exams while others will stop attending classes or fail (Natvig, 2012). What is the level of knowledge that students actually gain through this procedure? Is it desirable? Considering that music history is a core requirement subject on university music degree courses, it is important to reconsider the teaching approaches adopted and the content of what is taught in the music history course.

## 1.1. Importance of Music History

The importance of studying music history began at the end of the 17<sup>th</sup> century, when the book *Historische Beschreibung der edlen sing-und Kling-Kunst (Historical Description of the Noble Art of Singing and Playing)* was published in Dresden by Printz (Westrup, 1967: 49). This book was the first to make the distinction between the history of music and general history. According to Dahlhaus (1982), turning music into a text was historically a late phenomenon. He argues:

In literature too, of course, a leap separates reciting from writing, or telling a tale from fixing a narrative in a book. Yet written speech represents speech to a greater extent than notated music represents music.

(Dahlhaus, 1982: 12)

General historians have been concerned about the lack of interest in history in recent decades (Dahlhaus, 1983: 3). With specific reference to music, Henahan (1985) argues that 'Classical music'<sup>1</sup> is a dying art. He further describes classical music to be:

a dead language, a subject akin to Latin, and concert halls and opera houses are museums for an old art of the past, an art for the elite. [Society has made students believe that] they aren't bright enough, or talented enough, or rich enough for Classical music, or else, it's something that isn't important enough to bother with.

(Henahan, 1985: para. 4)

Why should history be studied? And why should music history be studied by musicians? Concerning the former, Stearns (1998) argues that history offers the only widespread evidence for the observation of how societies and people behave. By studying Western classical music traditions, students will gain skills to perform, compose, conduct or teach by learning the different characteristics of each period and composer. Bowen (2001) suggests that a music performance gives an opportunity to provide an example of a written musical work. Dahlhaus (1983) shares this view, stating that the musician is responsible for reconstructing the piece by always knowing its background. Moreover, Joachim and Moser (1902-5: 5 cited in Lawson and Stowell, 1999:1) state that 'in order to do justice to the piece which he is about to perform, the player must first acquaint himself with the conditions under which it originated'. In addition, Wingel and Herzog (2001: 17) argue that performers 'should understand the background of the composer's work and the important connections with other composers, performers and influential figures from the worlds of drama and literature'. Furthermore, Hallmark (1982) suggests that performers' identity is influenced by the knowledge of music history that their generation has received and the listener combines this element of knowledge with the final performance.

Each performer shows not only a strong musical identity, food for thought and argument in itself, but also a dependence on the historical resources of his own generation, and the listener is enlightened by considering the resources as well as the finished product.

(Hallmark, 1982: 137)

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<sup>1</sup> For the purposes of this study, the term 'Classical music' refers to the Western European art music dating from 500 A.D. to the present.



However, in musicological research there is a debate about the responsibility of performers to remain true to the identity of the musical pieces they work with and, at the same time, be innovative in their interpretation. Academic musicological research and performance practice in music were brought together to develop the authentic performance (e.g. Young, 1988), which is encountered also the Historically Informed Performance (HIP) movement (Cook, 2013).

According to Sherman (1998: para. 1), in the late 20<sup>th</sup> century, authentic performances of Western classical music refer to performance practice that uses period instruments and to attempts to 're-create period performance idioms'. According to Young (1988: 228), 'Authentic performance is supposed to represent an attractive artistic ideal. That is, an authentic performance is an artistically successful interpretation of a composition'.

Cook (2013: 26) distinguishes between two strains of authentic performance or HIP: (i) the composer's intentions and (ii) the circumstances and practices of original performances. On the other hand, Young (1988) distinguishes between four strains:

- (i) The reproduction of music as it sounded during the time of composition;
- (ii) The composer's intentions;
- (iii) The reproduction of music as it sounded during the time of composition, had conditions been ideal and
- (iv) The performance 'which causes air to vibrate as it would have vibrated at the time of its composition, under ideal conditions'

(Young, 1988: 235)

The debates that have continued since the 1960s focus on the issue whether 'authenticity' is possible in the 20<sup>th</sup> or 21<sup>st</sup> century. Davies (2001) argues that there is uncertainty concerning performance techniques, primitive versions of modern instruments and notational systems. He further argues that there are difficulties in the correct perception of composers' intentions. Boorman (2001) shares this argument, stating that performers are not able to understand composers' intentions and expectations clearly since the notated sources are, in most cases, the only evidence that exist today and they do not always adequately explain the composer's intentions and thoughts. The documentary films, *In Search of Haydn* (2012), *In Search of Mozart* (2006) and *In Search of Beethoven* (2009), attempt to provide authentic performances. The performers and conductors participating in these films explain how they appreciate the composers' intentions and how these intentions direct their performances.

Bowen (1993: 144) argues that 'Every performance is unique and has a personal utterance' since it contains individual elements. According to Cook (2001), it is impossible to have an in-depth understanding of a composer's music without taking into account the musicians who perform the pieces. Taruskin (1995) takes a different view, suggesting that, in most instances, composers may not even have the intentions that we may think they have. To support this argument, Taruskin (1995) provides examples of composers (Irving Berlin, Debussy and Elliot Carter) who encouraged innovative performances without explaining to the performers their 'intentions' and expectations from the performance. Of the Debussy example, Taruskin writes:

He [Debussy] said to George Copeland on their first meeting that he never thought he'd hear his piano music played so well during his lifetime. No question then that Copeland's playing realized the composer's intentions to the latter's satisfaction.

(Taruskin, 1995: 54)

However, Bowen (2001) notes that, during the 18<sup>th</sup> century, all performers were also trained in composition. Thus, a composer could expect performers to be able to understand how a piece of music was conceived.

Apart from composers' intentions, Cook (2013) raises the issue of how performers treat the sources that scholarship provides. In most instances, performers are not scholars. Thus, Cook further argues:

One of the motors behind HIP was continuous two-way interaction between scholars and performers: scholarly interpretations based on period sources were trialled in performance, leading to revised or refined interpretation of the sources, renewed experimentation, and so on in a virtuous circle.

(Cook, 2013: 28)

Taruskin (1995: 60) refers to 'historical reconstructionist performances' and how they cannot be considered as re-creation of old music. He considers them as modernist performances of our own era. He further explains: 'historical reconstructionism views the work of art, including performing art, as an autonomous object, not as a process or an activity' (Taruskin, 1995: 60). The term 'reconstruction' is mentioned also by Davies (2001: 95) who argues that there are no old musical works as they used to be, 'only reconstructions shaped in the present'.

To this end, Davies (2001) suggests that authentic performance is still possible to achieve today even if it will not be experienced as it was by the original audience. He further suggests that 'authenticity' should be reconsidered in order to lead to a greater appreciation of a composition's performance. In contrast, according to Taruskin (1995: 56), 'authenticity' ought to refer to culture, so that the real challenge is to 'Let the culture speak for itself'.

## ***1.2. Social, Cultural and Political Background of Music History***

Bukofzer (1957) stresses that, for the most part, musicology is related to non-musical matters. Two of the areas that are related to music are literature and languages. For historians, music history is integrated in general history; such as music composed for political occasions or for religious services (Bukofzer, 1957).

There are large areas in the history of literature that cannot possibly be discussed adequately without bringing in music [...] the historian is interested in the history of music as part of general history.

Bukofzer (1957: 44)

The importance of studying the sociological, cultural and political background of music has its point of departure in the 1980s (Scott, 2000; Leppert and McClary, 1987). Until then, music had been largely untouched by socially or politically grounded enterprises (Leppert and McClary, 1987). From the 19<sup>th</sup> century, music history focused

on music theory and the study of musical scores (Scott, 2000). Leppert and McClary (1987) argue that music history focused on the canon. According to Scott (2000), the 19<sup>th</sup> century origin method affected how people understand Classical music. Consequently, Leppert and McClary argue that:

The disciplines of music theory and musicology are grounded on the assumption of musical autonomy. They cautiously keep separate considerations of biography, patronage, place and dates from those of musical syntax and structure.

(1987: xiii)

Wolff (1987) further notes the absence of music discussion from sociological or cultural academic studies during the 1980s while art history and literacy were already incorporated through socio-critical studies.

In a previous study, McClary (1986: 133) suggests that a composition ‘can be perceived as a dialectic between order and noise, a strategic model of how violence or deviance may be tolerated and channelled within a given social framework’. Leppert and McClary (1987) suggest that Western music should be reinterpreted with the elimination of musical autonomy since music and society are inherently connected. Wolff (1987) further argues that the sociology of music should benefit from cultural studies and that the autonomy of music may begin to disappear. During the 1990s cultural values were historically as well as socially located (Scott, 2000).

Since the 2010s, political and sociological musicology has been evolving as an independent research area (Brown, 2008). As Brown (2008) argues, the evolution of our society and music are integrally connected with music being a key element of political and social change. Green (2009) suggests that politics and ideological spectrums have influenced music in the past as well as in the present.

The social or economic conditions which might affect a composer’s music are key elements of study in music history. The employers of musicians would change according to the transfer of economic and political power. During the Middle Ages, the church held political power and, therefore, music was written for the purposes of the church (e.g. Raynor, 1972). Palestrina, for example, was entrusted by Pope Pius IV to help with the reformation of church music under the legislation of the Council of Trent. Pius IV demanded the elimination of all themes reminiscent of, or resembling, secular music and the rejection of musical forms and elaborations that tended to mutilate or obscure the liturgical text (Kittnarova, 2007).

Later, and during the Classical and Romantic eras, Mozart, for example, stopped composing a flute concerto because he was not paid; he was also convinced by a concert promoter to change a movement in his *Paris Symphony*; and Beethoven was persuaded by a publisher to replace the finale of the *B-flat quartet* with something more conventional (Scott, 2000: 14).

Furthermore, some composers were involved in politics, in national revolutions and in the World Wars (e.g. Orff, Wagner and Debussy). For example, during the Age of Enlightenment, Beethoven dedicated his *Third symphony* to Napoleon but when Napoleon became Emperor, he changed the dedication to Prince F. Joseph. The same composer (in his opera *Fidelio*) raised the idea of society being preferably ruled by a redeeming despot. Finally, in the Finale of his *Ninth symphony* incorporated the text of Schiller’s poem *Ode to Freedom* encouraging revolutionary ideas (Brown, 2008). Finally, during the World War I, Claude Debussy signed as: Claude Debussy, French musician, as an indication of his patriotism (Kittnarova, 2007).

With regard to music history courses in Higher Education (HE), many musicologists (e.g. Lowe, 2010; Burkholder, 2001; Samplaski, 2004; Parakilas, 2010)

suggest that a music history course should provide students with the social, cultural and political background of music and its historical connection to dance, theatre, literature and religion. Specifically, Lowe (2010) suggests that music history teachers should teach music history from various perspectives, such as the political and spiritual, in order to make the past relevant to the present. Wingell and Herzog (2001) propose that learning the social and cultural background of music can develop students' understanding of the music and the Western music and composers. According to Burkholder (2001), a music history course has the responsibility to help students place composers, music, styles and genres in a historical timeframe, within the social roles of music and performance practices of the time. In addition, an understanding of how social and political changes influenced music should provide a better appreciation of a musical piece and the composers who work within it (e.g. Jones, 2007).

According to Macey, the term 'culture' includes:

language, food, clothing, architecture, sculpture, painting, religious, observances, politics and of course music, from pop to opera to chant [of a given society]. The point is that culture is learned and passed on from generation to generation and a music history course is one means of passing on musical culture.

(2002: 3)

As far as cultural influences are concerned, according to Portnoy (1966), music is one of the seven fine arts along with dance, poetry, drama, painting, sculpture and architecture. It is suggested that a music history course should also refer to the seven fine arts for the students to appreciate the evolution of music through a cultural perspective as well (e.g. Burkholder, 2001). The cultural perspective will provide them with tools to perceive music history more fully, 'within the larger framework of cultural history' (Samplaski, 2004: 99).

In conclusion, it is important to demonstrate the evolution of music history by explaining any social, cultural and political influences. Attaining this background could offer students a better appreciation of music history and the ability to evaluate musical pieces more effectively. Being able to place a given piece of music within its chronological context can provide students with the opportunity to grasp the composer's background and the circumstances which bear upon the composer's music, providing a deeper understanding of the music itself.

### ***1.3. Statement of the Problem***

Providing an effective, sound background in music history is, as mentioned above, important and vital. In spite of this, the ways in which musicologists might approach teaching music history effectively have been discussed among a number of academics for almost 30 years (e.g. Hallmark, 1982; Ritterman, 1990) with more recent work by Burkholder (2011) (see also Lowe, 2010; Natvig, 2002). Burkholder (2001; 2002; 2011) argues that the traditional way of teaching music history is not beneficial to students since they are unable to develop cooperation, research and critical thinking skills. He further suggests that, in order to attain these skills, the use of various sources is more effective than that of a single textbook.

The traditional way of teaching music history, considering as well its limitations, produce several disadvantages especially to students. A similar practice was experienced by the researcher. As an undergraduate student in Choir Conducting

oriented in Education at Charles University in Prague, Czech Republic, I was required to memorize vast amount of information in order to pass examinations, instead of understanding critically music history. In addition, most of the times, the use of a single textbook made students' attendance not necessary since teachers' constantly speaking was replaced by reading the textbook. Colleagues studying in many European countries shared the same attitude. However, from the beginning of my undergraduate studies, I perceived music history as highly important for the education of a choir conductor, focused on the repertory of Western classical music. What was perceived as the most important limitations in the instruction were the absence of students' critical thinking and participation. Following my studies at a Master level at Kingston University in Music Education, I was first introduced into a student-centred learning approach where students were taught in the non-textbook way, developing their research and critical thinking skills. Comparing my experiences in both undergraduate and postgraduate studies, I decided to explore whether techniques used at my Master degree could be beneficial in such a critical course as music history.

As Balensuela (2010) argues, PhD musicology degrees offered in the USA do not offer pedagogy courses. Although musicologists are expected to be scholars, to carry out research, publish and present their publications, they do not conduct research on music history pedagogy in order to develop their teaching skills, despite the fact that most of them spend most of their time teaching courses on music history (Natvig, 2002). Balensuela (2010) shares this view, stating that the teaching of music history is central in the professional life of musicologists and, therefore, music history teachers should carry research on music history pedagogy in order to develop teaching skills.

Furthermore, many musicians without any expertise in music history are asked to teach music history by their music department (Balensuela, 2010). Additionally, according to Balensuela (2010), articles on music history teaching rarely appear in the most relevant journals (e.g. *College Music Symposium*) and very few books focus on music history pedagogy (e.g. Natvig, 2002; Briscoe, 2010; Davis, 2012). These limitations currently appear to be common practice in HE since music history teachers do not have access to any sources through which they can develop their teaching skills in music history.

In 2010, the *Journal of Music History Pedagogy* (JMHP)<sup>2</sup>, published by the American Musicological Society (AMS), appeared in the research field. During these four years, the JMHP has published nine volumes in total; one in 2010, and two for each of the years 2011-2014. Music history teachers contributed to this journal. Each volume consists of approximately ten to fifteen papers, containing reports on practice, very few articles, round table discussions, reviews and editorials<sup>3</sup>.

Although this journal provides a promising new forum for academic discussion – and this may still happen – the nature and content of the majority of the papers tend to lack research into music history pedagogy.

In the majority of the papers, the authors tend to establish observational studies. To be specific, whenever teachers have tried something new in their classes, this has then been reported, without any prior formal establishment of the approach, such as action research.

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<sup>2</sup> The JMHP was established as a prominent forum for musicologists to share and discuss their individual teaching issues, skills with other academics. Moreover, through the journal, it is expected that music history teachers will be able to develop their pedagogical skills and, therefore, over the next few years this journal may have positive impact on music history teaching in HE.

<sup>3</sup> <http://www.ams-net.org/ojs/index.php/jmhp/>

In addition, there is a lack of measurement of the effectiveness of the new approaches used in music history courses. The contributors in this journal evaluate themselves based on their own subjective opinions without taking into consideration their students' opinion except in some exceptional cases (see Chapter 2). Nevertheless, the AMS organizes annual conferences specifically on Music History Pedagogy research and this can be only positive for the JMHP itself.

To this end, few research studies are carried out on music history pedagogy. It is therefore suggested that it is important to undertake a research study, which should aim to:

- i) Establish music history courses' status in university curricula based on the literature and the teachers' and students' perspectives.
- ii) Develop a model introducing new teaching approaches to music history in HE
- iii) Pilot and test new approaches to a number of music undergraduate students

#### ***1.4. Outline of the Thesis***

Chapter Two provides a review of the literature relating to music history pedagogy. In this chapter, the limitations that exist in the music history course will be stated. A review of the various teachers' perspectives will be presented in relation to what music history courses should consist of, and an overview of the teachers' observations about their classes will be provided. A literature review related to student-centred learning as an alternative approach to teaching will also be presented. This chapter will also address the use of cooperative learning, using research as a teaching tool, the use of primary sources, the use of technology and the effective use of audio, visual and audiovisual materials.

Chapter Three will provide details of the research methodology employed in this study. The methodology section details the development of a mixed methods approach, using a sequential exploratory design (Creswell and Plano Clark, 2011) with qualitative and quantitative strands, and the development of a qualitative evaluation study designed to test the application of a new music history teaching approach. The advantages and the disadvantages of the research tools selected for this study will also be discussed. The qualitative data were analysed by means of Interpretative Phenomenological Analysis (IPA), and the quantitative data were analysed by computation of descriptive statistics using SPSS Version 21.0 (SPSS, Chicago, IL). Engeström's model of activity theory was used as the theoretical basis for the interpretation of the findings of all three studies.

In Part One of Chapter Four, the development of music degrees in Cyprus will be explored through a series of interviews carried out with the designer and coordinator and the re-designer and co-coordinator of the music degree at the Cyprus University 1 (pseudonym). The results of the analyses of the interviews will be compared to 'The Private Universities (Establishment, Operation and Control) Law 109 (I)/2005'. Part Two of this chapter will report and analyse current teaching approaches, as well as the limitations that appear in music history courses in Cypriot HE institutions, students' attitudes to the course, teachers' effectiveness and attitudes towards music history and a teaching approach of the course suggested by the investigator. This is based on six interviews with teachers currently teaching or having taught music history in the past at university level.

Chapter Five will firstly introduce the educational systems of the Czech Republic, Greece and England<sup>4</sup>. A comparative study will be presented examining current teaching approaches in the music history course, students' attitudes to their music history courses, the perceived level of teacher effectiveness and the teachers' and students' attitudes to the suggested teaching approaches by the investigator.

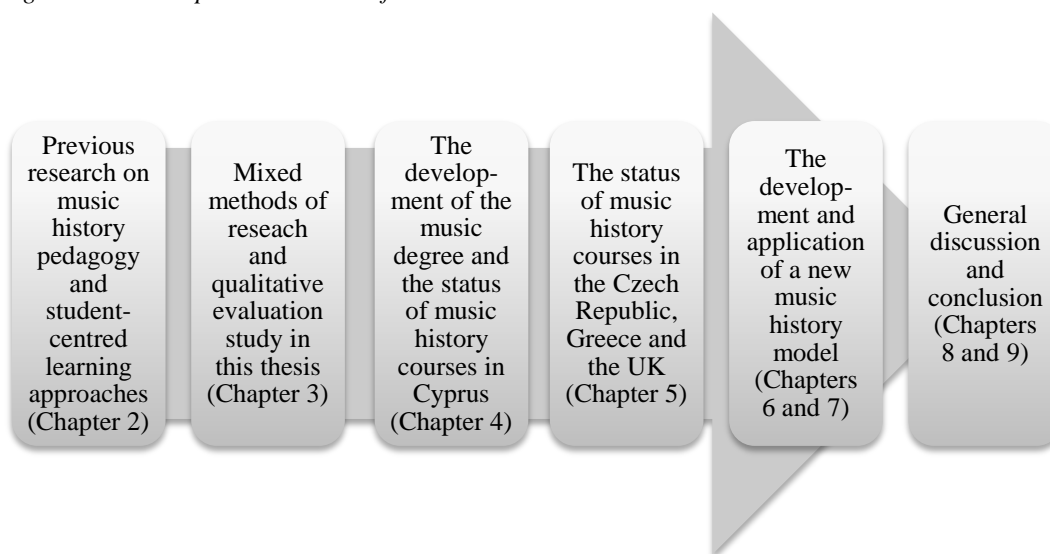
In Chapter Six, the development of the new approach to teaching music history at universities is presented. Chapter Six presents the course's goals, the learning outcomes, the development of the course content and the source readings that will be used in the course. The plan for the four classes of the qualitative evaluation study (held as 'Recommended additional classes' by the researcher of the thesis), within the *MUS 261A: Music History II: Classical to Modern* course at the Cyprus University 1, offered in the second year of study, will also be presented.

In Chapter Seven, an observation of the four classes undertaken for the qualitative evaluation study will be presented. The pre-test and post-test results of the qualitative evaluation study will be reported and analysed.

In Chapter Eight, a general discussion of the main findings of the three studies will be presented and the main findings will be referenced back to the literature review presented in Chapter Two. Chapter Eight will further respond to the main research questions presented in Chapter Two.

In Chapter Nine, a number of conclusions from the studies will be discussed and some further implications for the teaching and the study of music history pedagogy will be presented.

Figure 1.1: Conceptual Processes of the Thesis



<sup>4</sup> The selection of the countries was made based on which countries offer music degrees similar to those in Cyprus and on which countries have a similar culture to Cyprus. These criteria were searched for in the literature and curriculum documentation of each country's music system. See Chapter 5 for further explanation of this selection. The Czech Republic, Greece and England were the most suitable countries to be used since the researcher has established contacts with them.

## **CHAPTER 2: LITERATURE REVIEW**

### ***2.0 Introduction***

In Chapter One, the importance of music history for undergraduate music students was discussed in order to set the context of the research. Recent efforts by a number of academics to establish music history pedagogy as a research area were also highlighted and discussed. However, in order to move things on, a close examination of the pedagogical issues is also required, with reference to the efficacy of different teaching approaches.

In this chapter, a number of research studies in music history pedagogy will be reviewed and discussed. The proposal of the replacement of teacher-centred learning strategies with student-centred ones will be examined, focusing on an account of the differences between them. Cooperative learning; researching during class; the use of primary sources; the use of technology and the use of audio, visual and audiovisual materials will also be examined as the suggested teaching approaches to music history courses. A model of teacher effectiveness will be presented. Finally the main hypothesis, research questions and objectives of the thesis will be set out.

### ***2.1 Music History Pedagogy***

Undergraduate music students often perceive music history as a course which requires them to read one or more textbooks in combination with other suggested readings, to listen to relevant music examples, to attend lectures, engage in discussion with their teachers, prepare assignments and pass examinations (Burkholder, 2002). As Burkholder (2002) argues, this type of learning is similar to that of many other academic fields with the exception of the use of audio materials during class. Through these activities, students read through the materials and interact with the teacher during the teaching process, often without being able to interact with one another (Burkholder, 2002).

The major missing piece in this format was the interaction of students with each other, working together to gain mastery over the information, perspectives and skills the course aimed to convey.

(Burkholder, 2002: 205)

Natvig (2012) shares this view, adding that students frequently acquire the appropriate knowledge to pass the music history course by reading textbooks, attending lectures and memorizing information.

According to Lowe (2010) and Seaton (2010), lecturing and the use of textbooks are ineffective ways to teach music history courses. Moreover, Weast (2010), the Dean of the School of Music at the University of North Carolina School of the Arts, suggests that these approaches result in students lacking the ability to study a specific subject comprehensively.



Lowe (2010) describes lecturing as an ‘anachronistic’ approach through which students cannot develop their views and reach their own conclusions. In addition, Edward Nowacki (2012), Professor Emeritus at the College-Conservatory of Music, University of Cincinnati, argues that lecture courses are impersonal and cause passivity in students. In combination with the experience of HE teachers, research conducted in the field of educational psychology supports the idea that students learn better through discussion, presentations and research papers within small, interactive classes (Nowacki, 2012). According to some observers, large lectures are a medium of instruction and should be used where there is no alternative (Nowacki, 2012).

Although the use of a textbook in music history courses is obligatory in most universities in the USA (e.g. Lowe, 2010), its limited effectiveness when used as a basic tool is highlighted. Seaton states that:

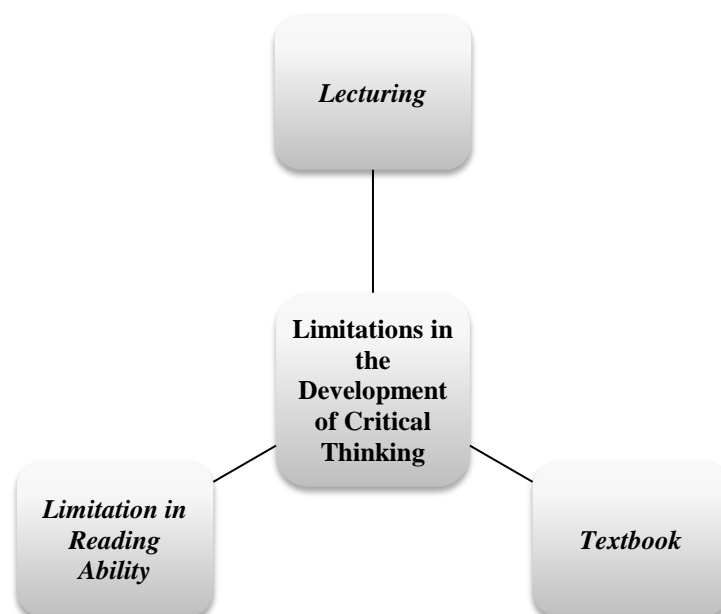
No textbook can ever be comprehensive enough anyway to spare music history students (and teachers) from the necessity of foraging in scores and books, art works and great European cities.

(2010: 64)

According to Weast (2010), reading appears to be limited in music history courses and it has been described as one of the main limitations on students. Undergraduate music students may lack the necessary reading comprehension skills as well as writing skills. Increasingly, it appears, students lack the mastery of vocabulary in order to read or write about music (Weast, 2010).

Lecturing and the use of textbooks can adversely affect students’ development of critical thinking (Burkholder, 2001; Lowe, 2010; Natvig, 2012; Seaton, 2010). These authors also argue that this limitation may be caused by the traditional teaching approaches used in the delivery of music pedagogy courses (see Figure 2.1).

*Figure 2.1: Limitations in the Development of Critical Thinking*



In addition, Natvig (2012) questions students' levels of attainment gained through the traditional way of teaching.

The question is: will any of our students (even the good ones) learn anything – really learn – as in some years later be able to place composers, genres and musical styles in history? [...] And most importantly, will our students have the ability to communicate both the meaning and importance of music in multiple ways, including through its social and historical context?

(Natvig, 2012: 16)

Seaton, on the other hand, identifies two types of students in the traditional music history classroom:

those who work themselves into fits of anxiety trying to memorize dates in a conceptual vacuum and those who, by neglecting the significance of the time-line, make it possible for themselves to grasp the historical positions of music and musical experience.

(2010: 62)

Various suggestions have been made to address the limitations of lecturing, the use of a textbook, reading ability and the development of the students' critical thinking. Burkholder (2011) argues that the pedagogical use of various materials can be more effective than a narrative lecture. Seaton (2010) supports the idea that students should read through sources and develop the appropriate skills to present their findings. Additionally, Broman (2010) argues that students should be involved in musicology by reading authentic and primary sources selected by the teacher. Reading through exciting materials can often enable students to 'focus on a topic of narrow historical scope in depth and provide important pillars for lifelong learning' (Broman, 2010: 22)

In addition to these authors, Starr explains:

We have moved I believe, from a discipline in which the instructor delivers prepackaged information to one where the instructor sets in motion the structures and processes that enable students to develop (through reading practice in analyzing musical repertoire, and discussion) their own understanding of the evolution of musical style and to use this understanding to enrich their careers as performing musicians and teachers.

(2002: 169-170)

Seaton (2010) suggests that the teacher should motivate students to critically deal with music history knowledge instead of memorizing information. Seaton expresses the need to:

convince students and colleagues alike that thinking and understanding are more important than memorization of data. To do so, we need to produce students who really do think and understand.

(2010: 63)

Natvig (2012) argues that music history courses should be set within a wider theoretical underpinning, introducing how student-centred learning can be applied in the music history course. Involving students in the responsibility of learning through reading and researching can increase their level of achievement (Natvig, 2012).

Natvig (2012: 25-28) further suggests some activities that can motivate students' active participation during the music history course including:

1. Taking notes
2. Panel discussions/debates – working in groups
3. Pre-class video/listening reflections
4. Worksheets – where the teacher provides students with questions that they are supposed to look up during class in teams of two or three people
5. One, three- or five-minute paper – where students are required to write responses to the teacher's question
6. Reading/Lecture response summarizing the main points of the lecture
7. Quiz questions
8. Dancing, acting and performing
9. Games
10. Reacting to the past – students are expected to research through primary sources<sup>5</sup>
11. Invited performances
12. Invited presentations
13. Social activities

According to Nott (2002), music history courses should start with information that is most familiar to students. Teacher should be able to recognize the obstacles that students may face with regard to learning. Samplaski (2004) argues that students should be taught the historical outline through a hand-out provided to them with a list of musical compositions that they can listen to. The ideal structure of a music history course, according to Burkholder (2001), is to teach a brief overview of music's position in Western culture during the first semester and provide a timeline whereby students can relate music to history and other arts covering the periods from antiquity to the 21<sup>st</sup> century in both Europe and America.

Macey (2002) argues that the music history course should focus on the social and cultural context since 'the possibilities for relating the arts and cultural context to musical production are rich and varied' (2002: 4). Additionally, Samplaski (2004) states that it is important to provide students with some basic cultural information in order to enable them to place music in the framework of cultural history.

Burkholder further proposes that the music history course should be based on 'case studies on topics like the roles of music in ancient Greek culture: art, dance, music and architecture in the service of absolute monarchy at the court of Louis IV; or women and the piano in the 19<sup>th</sup> century' (2001: 3). Concerning the subsequent semesters, music history courses could be oriented towards musical periods or repertoires, whilst still focusing on the social and historical context of the Western culture. Moreover, Burkholder further suggests that music history should be 'a capstone course focused on a narrowed repertoire or problems and involving practice in research skills and historical inquiry' (2001: 3).

Balensuela (2010) argues that Western classical music history is the course in HE that musicologists spend most of their time teaching. Musicologists spend their life researching and, in most cases, they are required to share their knowledge with undergraduate music students.

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<sup>5</sup> 'RTTP [Reacting to the past] is a published curriculum of historical role-playing games that are based on primary texts and focus on the history of ideas and significant historical events. Classes are run by students and include oral presentations, debates and written work. So far, none of the published games are specific to music, but the concept could easily be transferred to music history scenarios' (Natvig, 2012: 28)

The ability to succeed in a university position is increasingly dependent on good teaching in addition to strong public publication record.

(Balensuela, 2010: 2)

Burkholder (2011) stresses that teacher is not only responsible for the appropriate delivery of music history but also for teaching students how to think as music historians. Burkholder (2011) further suggests that teachers should master thinking and discipline specific skills, as these are underlying factors for an understanding of music history.

Moreover, according to Natvig (2012), the teacher should motivate students and provide problems or questions to be solved.

Active learning takes the standard post-secondary method of instruction, the lecture, and incorporates ways for students to engage cognitively with the cause content, thus stimulating higher order thinking.

(Natvig, 2012: 19)

Furthermore, Samplaski states:

The idea is to get across a view of music history as a continuously unfolding process, with a few key concepts onto which the students can hang later information – all examples must serve as support material towards that end.

(2004: 99)

In order to accomplish that, Samplaski (2004) suggests five considerations for the music history teacher:

1. The teacher should develop a vast amount of materials to support the musical scores that are used in the music history course. For this purpose Grout and Palisca's textbook is suggested;
2. The musical examples that are used should provide contrast between the first exposures. For this purpose the Norton anthology is suggested;
3. Use discussion as a teaching approach in order to engage students into the teaching process;
4. Use visual aids [by the term 'visual aids' it is suggested that the author means both visual and audiovisual materials] to provide the cultural background of a musical period and
5. The teacher should be passionate and energetic about teaching.

According to Burkholder (2011), in a music history course, students should have an overview of music history, become familiar with at least three periods of music in terms of identifying genres, styles, composers and placing them in the correct periods, and learn the historical context of a list of repertory performed in their instrumental classes.

A number of teaching approaches have been reported in research papers. In most cases, these approaches are self-reflections without prior formal establishment, such as action research.

The main teaching approach that Samplaski (2004) uses in his music history courses is discussion. Samplaski (2004) evaluated a group discussion resulting in 70%-80% of students being able to remember what they had learned months later.

Within a different but relevant field, Anderson and Day (2005) conducted a pilot study in an undergraduate history course. The pilot study used cooperative learning which encouraged students to take part in active debate. Increasingly, they attempted to engage students in academic research during class time. The investigators provided students with various reading sources for one historical subject in order to obtain contrasting opinions from them. The results of this study indicated that students were able to make critical judgments and, in general, develop their critical thinking and their arguments.

In order to bring about effective research during class, Starr (2002) introduced the 'learning circle' which requires students and teacher to be seated in a circle together. Through this approach, as Starr (2002) suggests, students better recognize their new active role. Within the circle, students conduct research, prepare short presentations and they are responsible for leading discussions. Starr (2002) also proceeded to establish collaborative learning groups with two students. For better results, she suggests, the teacher holds the responsibility to guide the discussions so as to include all the important topics ensuring that all students had the chance to comment or ask questions.

The benefits of the 'learning circle', as Starr states, were the development of students' critical thinking and self-confidence. Students 'express, in evaluations and personal conversation, their pleasure at being given the tools to teach themselves. This after all, is why performers study music history' (2002: 172).

Lowe (2010) attempts to apply a different approach to teaching music history by assigning students writing assignments where they have to provide answers to questions provided to them before class time. During the lecture, students would discuss and debate their findings. As she states, this approach was used so that students would become aware of music history biases to critically apply these biases in their broader aesthetic worldviews.

Broman (2010) presents another approach using audiovisual materials, cooperative learning and readings through primary sources. Broman (2010) presented the film *Amadeus* (based on Mozart's life) and gave six statements for discussion. Then, using cooperative learning, students conducted research into primary sources to connect the statements and write reports.

Holloway (2004) conducted a survey concerning music appreciation through listening and concluded that most students prefer cooperative learning and activities in general to the lecture method. Additionally, the students' engagement with research provides a more lasting memorization of information than an actual lecture (Holloway, 2004).

Burkholder (2002: 207) developed a peer learning method structure involving: 'formal peer review', 'formal or informal group presentations', 'in-class group work based on written assignment' and 'group work based on in class writing'. The benefits and results of this approach were that students absorbed knowledge more naturally by being encouraged to learn by themselves and apply what they had learned.

## ***2.2 Student-Centred Learning***

Student-centred learning dates back to the 1990s when pioneering learning environments were created by researchers examining new alternative approaches to develop teaching activities (Land and Hannafin, 2000). Many definitions of the student-centred learning approach tend to focus on the students' active interaction in the learning process. Kain describes student-centred learning as:

approaches [that] derive from constructivist views of education, in which the construction of knowledge is shared and learning is achieved through students' engagement with activities in which they are interested.

(2003: 104)

Moreover, according to Nanney (2004), student-centred learning engages active learning, in contrast to the traditional teacher-centred learning, introducing group work where the learners are in charge of their education.

A different definition is given by Overby where:

student-centered learning, often referred to as Project-Based Learning (PBL), is a 21<sup>st</sup> century concept implementing a new curriculum using technology and the students' own abilities to achieve higher standards than the traditional learning styles.

(2011: 109)

Estes (2004) shares this view and explains that both teacher and students hold equal roles, with the teacher being responsible for leading student-centred activities.

Hence, student-centred learning is an alternative teaching approach that engages students' active participation through cooperative learning in an environment where they are responsible for their learning development under their teacher's guidance.

In contrast, teacher-centred learning is a passive learning approach (e.g. through lectures) (Lavoie and Rosman, 2007) where the teacher is the subject, making decisions about the teaching content and leading and instructing the course (Estes, 2004; Kain, 2003). Additionally, in a teacher-centred learning environment, according to Land and Hannafin (2000: 17) 'students are told what knowledge is required, which answers are correct and which are incorrect'. In fact, students in the teacher-centred learning environment can be considered as passive and expected to memorize a vast amount of data without developing their critical thinking.

Kain (2003) argues that the majority of students are more familiar with the teacher-centred learning traditional approach (Kain, 2003). Furthermore, according to Land and Hannafin (2000: 16) teacher-centred approaches such as lectures are better received by students and therefore 'it is easier and more efficient to maintain current practices than to promulgate approaches for which significant shifts – epistemological, technological, cultural – are required'.

Any comparison of student-centred and teacher-centred learning approaches should be carried out with a focus on five conditions:

1. The opportunities that students gain (e.g. Land and Hannafin, 2000);
2. Student goal activity (Pedersen and Liu, 2003);
3. Students' motivational orientation (Pedersen and Liu, 2003);
4. Students' interaction (Pedersen and Liu, 2003) and
5. Problem/Project space (Jonassen, 2000)

With regard to the first condition, *the opportunities that students gain*, in the student-centred classes, students have opportunities to develop their decisions, their personal interests and learn to be responsible through an active learning procedure (Land and Hannafin, 2000). In contrast to the traditional classroom, teachers direct the students' learning process by concentrating on building the students' knowledge and

covering the required curriculum (McCombs and Whistler, 1997). In addition, in teacher-centred classes, students are not provided with the opportunities to 'develop the decision-making, self-monitoring and attention-checking skills necessary to optimize learning experiences' (Land and Hannafin, 2000: 12).

Within a *student goal activity*, students are more likely to develop ownership through the procedure of researching a central question since they are supposed to develop the procedure themselves to obtain a response (Pedersen and Liu, 2003). Brush and Saye (2000) share this view, arguing that students set various types of learning goals and thus, they better develop their learning skills. In addition, Jonassen (2000) argues that through the process of selecting available resources, students will be able to meet their goals in a more meaningful way. In contrast, in a teacher-centred environment, students are required to meet the goals set by the teacher (Pedersen and Liu, 2003).

Concerning the third condition, *students' motivational orientation*, according to Pedersen and Liu in a student-centred environment:

teachers attempt to present a question that is interesting enough to motivate students to take ownership of the process of developing a response. As a result, students' actions are driven by the goals they have set for themselves rather than external rewards provided by a teacher or institution.

(2003: 58)

In contrast:

Teacher-directed approaches often depend, at least in part, on extrinsic motivators, such as grades, degrees or other rewards, to motivate students' efforts to learn.

(Pedersen and Liu, 2003: 58)

The fourth condition, *Students' Interaction*, according to Pedersen and Liu (2003) focuses on group work. In the student-centred approach, working in groups provides students with opportunities to enhance their self-monitoring and decision-making skills. Within a cooperative group, 'as students negotiate their relationships with each other, they must articulate their ideas, and engage in a disciplined social process of inquiry.' (Pedersen and Liu, 2003: 58).

In contrast, in a teacher-centred approach, the teacher is responsible for providing students with instruction on how to work cooperatively (Pedersen and Liu, 2003). In most cases, the teacher becomes the 'leader' in leading the discussions within the group (Pedersen and Liu, 2003).

Considering the fifth condition, *Problem/Project space*, in the student-centred classroom, the 'problem' or 'project' is the main aspect to examine (Jonassen, 2000). Therefore, students gather information to solve or resolve the problem (Jonassen, 2000). Within this procedure, knowledge and learning are bounded (Jonassen, 2000). In contrast, in the traditional classroom 'problems' or 'projects' are presented as 'examples or applications of the concepts and principles previously taught' (Jonassen, 2000: 90). 'The fundamental difference between SCLs [Student-Centered Learning Environments] and direct instruction is that the problem drives the learning' (Jonassen, 2000: 90).

The student-centred learning approach is recommended for use in classes focusing on history and social science subjects (Brush and Saye, 2000) since students can benefit and develop various skills.

First, through this approach, students greatly increase their learning skills and motivation since they have a responsibility to learn (Overby, 2011). Second, the student-centred learning approach enables students to develop their own interests and preferences, increasing their levels of understanding and appreciation (Nanney, 2004). Third, students develop self-confidence and reliance (Estes, 2004).

Fourth, the development of critical thinking and problem-solving is also a benefit of the student-centred learning approach (Brush and Saye, 2000). In general, the development of these higher-order skills can also improve the attitude to learning (Overby, 2011). 'Thus, experiential educators consciously using student-centered techniques can ensure that experiential learning is first-rate by providing students with new opportunities to take meaningful roles in their own learning' (Estes, 2004: 151).

Finally, as Nanney states:

students seek solutions to problems without complete dependency upon an instructor. The student learns to reason on his own to find a foundation for venturing out with successful experiences under his belt.

(2004: 1)

On the other hand, apart from the benefits that student-centred learning provides, there are also some limitations. In general, there is a limitation in the structure that students can follow (Brush and Saye, 2000). Moreover, with regard to students, there is a limitation in evaluating their progress and understanding and establishing in which learning skills or areas they need support (Brush and Saye, 2000). Furthermore, with regard to teachers, they may not have the appropriate skills to run student-centred learning activities. Specifically, according to Brush and Saye (2000), teachers are not able to use cooperative learning effectively.

As Kain argues:

the merger of practical realities and theoretical complexities tends to collapse the binary of teacher-centered/student-centered classrooms in truth the very idea of a 'centered' classroom.

(2003: 104)

He further suggests that 'balancing our responsibilities, expectations, and goals with our students' seems preferable to centering the classroom on either ourselves or them' (2003: 108). Therefore, in order to deliver student-centred learning, there are various considerations that need to be made, regarding the number of students taking a class, the assessment criteria and the educator's relevant training on student-centred approaches (Kain, 2003).

Initially, an important aspect for the learning experience is that, in order to organize and set the tasks to be completed, the roles and responsibilities of the teacher and the students have to be defined at the beginning of a student-centred activity. Thus, when building a student-centred learning environment we need to focus on:

- a) the teacher's role,
- b) the students' role.



*The teacher's role:*

The teacher's role is to avoid lecturing and guide the students by intervening only when they face difficulties (Lavoie and Rosman, 2007; US Department of Education, Office of Vocational and Adult Education, 2011). Nanney (2004) suggests that the teacher should make time arrangements for student-centred activities and provide students with positive responses. In addition, it is the teacher's responsibility to determine the focus of any discussion or to decide when discussion has to end (Nanney, 2004).

Moreover, in a student-centred environment, the teacher has to accommodate the different rates at which students learn and recognize individual abilities and disabilities (US Department of Education, Office of Vocational and Adult Education, 2011; Jonassen, 2000).

From more general perspective, the teacher should encourage students to work cooperatively and develop their learning skills through motivation (Kain, 2003). The process of cooperative groups should be organized very carefully. 'Student-centered learning [includes] methods for providing students with opportunities to learn and practice group management and decision-making skills.' (Brush and Saye, 2000: 7). Additionally, working in groups increases the development of critical thinking (Overby, 2011), which is one of the teacher's responsibilities (US Department of Education, Office of Vocational and Adult Education, 2011).

Furthermore, the teacher should set appropriate problems for the students to solve (Kain, 2003; Nanney, 2004). Posing problems assists students to develop ownership of the problem (Jonassen, 2000). Jonassen suggests that students should be provided with interesting and engaging problems that 'should be ill-structured, so that some aspects of it are emergent. Unless some components of the problem can be defined by the students, they will have no ownership of it and will be less motivated to solve it' (2000: 91).

The decision of what materials should be used is one of the most important components in a student-centred learning environment (Kain, 2003). The dilemma, however, rests on whether a textbook should be used in classroom settings. The US Department of Education, Office of Vocational and Adult Education (2011) suggests that authentic materials should be chosen rather than a textbook. Jonassen (2000: 91) states that 'students know that textbook problems are prescriptive and well-structured and therefore have little reason or desire to solve them'.

Time that was spent entirely on content and memorization now balances with time spent learning how to learn and understand content.

(US Department of Education, Office of Vocational and Adult Education, 2011: 25).

Estes (2004: 143) further states that it is the teacher's responsibility to motivate students to develop their learning skills 'and meaningful learning can be increased to the extent that experiential educators can facilitate learning experiences that are more student-centered'.

Setting goals for students appear to be vital for student-centred activities. Overby (2011: 109) suggests that both the students and the teacher should set students' goals together and the teacher should be the 'guide on the side'.

The US Department of Education, Office of Vocational and Adult Education (2011) shares this view, explaining that within the process of students' setting their goals, they can build their self-confidence and be self-directed as well as develop their learning skills. As Pedersen and Liu describe:

Teacher sets learning objectives and then plans a set of activities designed to help learners meet those objectives. Because learners are not assumed to be able to determine a process to meet these objectives, it is the responsibility of the teacher to guide or direct students through a step-by-step process and to make sure that any difficulties they encounter during this process are resolved.

(2003: 58)

*The students' role:*

Concerning the students' role in a student-centred classroom, the US Department of Education, Office of Vocational and Adult Education (2011) designed a student's profile where students:

- have active interaction in the learning process;
- develop their knowledge and learning skills;
- comprehend expectations;
- evaluate their learning progress through developing strategies;
- learn cooperatively and
- search through authentic materials.

In addition, students are responsible for setting their goals in order to resolve the problems set by the teacher (Overby, 2011). Brush and Saye (2000) further suggest that students have the responsibility for measuring their progress and being able to evaluate the effectiveness of the chosen strategies towards resolving the 'problem'. Pedersen and Liu describe this process stating that:

Teacher presents the central question (issue, case, problem) and then works as a facilitator as students determine the nature of the response they will develop, and then formulate and carry out a process to develop that response. Teachers help students to work through the difficulties they encounter by questioning them and helping them to identify alternative paths or resources, but they do not resolve these difficulties for the students.

(2003: 58)

## **2.3 Suggested Teaching Approaches**

### **2.3.1 Cooperative Learning**

During the 1980s, David and Roger Johnson developed the method of cooperative learning. Since then, the two brothers have continually contributed to this field. Apart from their research, they run many workshops and seminars, training educators to use cooperative learning effectively. Indeed, it is very rare to find a published paper on cooperative learning that does not refer to their contribution.

Cooperative learning is a teaching approach that engages students to work in small groups (Kassner, 2002) towards a shared goal (Coutinho, 2007). Each student accomplishes his or her goal only when the whole group accomplishes its goals (Johnson et al., 2000) in the 'we all sink or swim together' module (Coutinho, 2007; Johnson and Johnson, 1994).

According to Bull et al. (2005), working cooperatively is an important component for the completion of a degree in HE. In HE settings, cooperative learning has three main objectives, as stated by Kassner (2002):

- The enhancement of each student's individual learning and contribution of this learning to cooperative learning;
- The development of students' positive attitudes regarding a specific topic and their overall learning process;
- The improvement of interpersonal and social skills contributing to solving a problem.

Moreover, working cooperatively allows students to achieve long-term learning and meta-cognitive thinking and to confront more difficult tasks (Johnson et al., 2007). Furthermore, group work can be effective when reading about a specific subject, as it involves social interaction and sharing the learning outcomes (Coutinho, 2007; Bull et al., 2005). By sharing the learning outcomes, students transfer what they have learned to other students and accomplish their common goals (Johnson et al., 2007). Last but not least, cooperative learning offers students the development of critical learning (Coutinho, 2007). According to Johnson et al. (2007) critical thinking is achieved when students actively participate in class and when they interact with each other.

The appropriate tools for effective cooperation with other students are the effective communication of the learning materials and the sharing of ideas (Bull et al., 2005). In order to accomplish these, the cooperating group needs to have individual accountability, where each student should be individually involved and comprehend the sources (Coutinho, 2007). Thus, students need to become familiar with the material that they are working on and subsequently, ensure that all members of their group also comprehend the material at the same level (Coutinho, 2007). These responsibilities form a 'positive interdependence' (Johnson and Johnson, 1994).

Positive interdependence is achieved when each group member understands that all the members are working together towards a specific goal and they cannot accomplish their goal unless they cooperate at the same level (Johnson and Johnson, 1994). Thus, according to Johnson and Johnson (1994) the five pillars of cooperative learning are:

1. Clearly perceived positive interdependence;
2. Considerable promotive (face to face) interaction;
3. Clearly perceived individual accountability and personal responsibility to achieve the group's goal;
4. Frequent use of relevant interpersonal skills and skills for working in small groups;
5. Frequent and regular group processing of the current functioning to improve the group's future effectiveness.

According to Johnson et al. (2000: para. 12) there are four different types of positive interdependence: goal interdependence, positive rewards interdependence, resources interdependence and role interdependence. Goal interdependence simply demonstrates that each group-member shares a goal with the group (Johnson et al., 2000). Positive rewards interdependence refers to joint rewards. Resource interdependence requires that each student in the group has different resources that should be combined and discussed at the end to complete the goal set by the teacher. Positive role interdependence requires that each member has a different significant role in the group with specific tasks (Johnson and Johnson, 1994) such as captain, encourager or time-keeper (Kassner, 2002). The group should include four or five students, according to Kassner (2002), and should involve students with different abilities so that they all have a contribution to the group.

Two different kinds of cooperative learning are distinguished by Johnson and Johnson (1999): *formal cooperative learning* and *informal cooperative learning*. *Formal cooperative learning* requires that students work in groups for one or more

weeks in order to share their knowledge using the assigned materials (Johnson and Johnson, 1999). The *informal cooperative learning* requires the student to work cooperatively in order to achieve the group's common learning goal which can be different in every lesson, as the group is formed only for one lecture or for a few minutes during the teaching session. In both cases, reading materials should be specific and provided by the teacher.

In cooperative learning the teacher should set the learning outcomes, deciding the number of students in each group and the method that they must follow (Johnson and Johnson, 1999). Additionally, the teacher should give specific roles to the students, teach all the required strategies and define all the tasks and appropriate materials for the lesson to take place (Johnson and Johnson, 1999). Moreover, the teacher should guide the groups and assist them with any further skills needed to complete their task (Johnson and Johnson, 1999).

With regard to music history courses, according to Lowe (2010), cooperative learning adds an element of debate in class, assisting students in reaching their own conclusions.

### 2.3.2 *Researching during Class*

Researching during class is influenced by the reconsidered research methods suggested by Boyer (1990). Boyer (1990) defines four different functions of scholarship:

1. **Scholarship of Integration:** the researcher works through data and provides the necessary connections through the findings and educates people to be able to conduct research.
2. **Scholarship of Application:** teacher and learners cooperate and contribute together to what is known so far.
3. **Scholarship of Discovery:** research is the most important tool in order to incorporate 'into larger intellectual patterns' (Boyer, 1990: 19)
4. **Scholarship of Teaching:** researching acts as a teaching tool and teachers are responsible to develop the critical thinking of their students by motivating them to research.

The scholarship of teaching is the function on which the research is focused, as it aims to contribute to the development of the 'researching during class' teaching approach where students actively conduct research with short passages of various sources and arrive to their own conclusion based on their understanding.

Trigwell et al. (2000) describe that the aim of scholarship is to establish how learning became conceivable. Jenkins et al. (1998: 130) defines research as 'creating a new knowledge or making an original contribution to a discipline of the kind published in learned journals'.

Many researchers refer to Boyer's *Scholarship Reconsidered* (1990) which provoked a debate about whether researching and teaching can work together. The debaters frequently refer to the classic ideals of Newman and Von Humboldt (Verburgh et al, 2007). Newman distinguishes teaching from research since research is centralized on discovery and knowledge development while teaching is centralized on the distribution of knowledge and students' development (Verburgh et al., 2007). In contrast, Von Humboldt identifies a clear connection between research and teaching

where university students should learn through their active participation in research (Verburgh et al., 2007). Verburgh et al. (2007) conducted a systematic literature review in order to investigate whether there is a relationship between research and teaching. The authors selected and analysed 116 articles. In total 30 articles were identified as empirical studies examining whether there is a relation between research and teaching. Verburgh et al. (2007) found that (i) student learning as an indicator is absent from the teacher's quality and therefore no conclusion can be drawn on the effect that research may have to learning, (ii) the actual integration of research into teaching is absent, and (iii) the validity of some indicators of teaching quality is questionable.

Brew (2003) suggests that teaching and research should be drawn together in order to meet changes that occurred in HE, which challenged the relationship between teaching and research including: the mass HE system, the amount of time available for teaching and research and changes that took place in research and teaching as well as in knowledge (Brew 2003: 3). As a response to these changes, Brew (2003) designed a new model where students were involved in classroom research and the activities of both students and teachers were equal.

In addition, Robertson and Bond (2005), stress that students should be involved in research from their first year of undergraduate studies. When students conduct research themselves, they are able to develop critical thinking skills (Robertson and Bond, 2005).

Jenkins et al. (1998: 129) argue that, in order to persuade students that research should be included in their learning process, it is important that they understand the benefits they gain when they conduct research.

Furthermore, Zamorski (2002) suggests that in a research-led teaching and learning environment, students, while working in groups, should be able to read and comprehend at least two or three journal papers on a topic, come to their own conclusions and then present their findings as a group.

Kreber (2002) characterizes the scholarship of teaching as the function where teachers and students research together to publish their results. The important consideration that needs to be made according to Kreber (2002) is that teachers are responsible for apprehending the students' learning process and clearly defining the teaching approaches they are required to apply in order to be more effective. Kreber (2002) further argues that, teachers, in their effort to engage the scholarship of teaching, need to provide the necessary research skills to students in order to enable researching during class.

In relation to history courses at universities, researching and exchanging the information discovered are fundamental to the activities of the historical profession (American Historical Association, 2011). Booth (2004) suggests a framework, similar to Kreber's, that demonstrates the teacher's engagement with the scholarship of teaching in four dimensions. These are 'engagement with the literature', 'commitment to the enhancement of student learning'; 'systematic enquiry into practice' where enquiry might involve interdisciplinary approaches, such as researching during class; and 'communication and dissemination of practices, including research and classroom innovations, to peers' (Booth, 2004: 257-258).

Booth (2004) identifies a need to engage in research in both teaching and learning in history pedagogy. He further suggests that there is a need to reassess history teaching and learning, considering it as a scholarly field of study ensuring that historians understand and appreciate the importance of the scholarship of teaching.

In the music profession, carrying out research is a method that, Holloway (2004) suggests, can be more effective than the memorization of facts. Conkling (2003)

stresses the importance of introducing the scholarship of teaching and learning to music studies in HE. She further suggests that the application of the scholarship of teaching requires an alteration to the pedagogical approach used in music classes. Finally, specifically to music history teaching, Broman (2010) argues that researching through well-chosen and exciting materials is an effective way to motivate students.

### ***2.3.3 Use of Primary Sources***

Teaching through primary sources made an appearance during the late 19<sup>th</sup> century when historians in North America developed the ‘source study method’ (Cateforis, 2009). According to Craver (1999: 8), ‘primary sources are the fundamental materials that furnish the raw data and information for the historian. They enable history students to establish facts, make inferences and formulate opinions. These three elements constitute the critical study of history’.

With regard to history pedagogy, Veccia (2004: 3) describes primary sources as ‘manuscripts, first-person diaries, oral histories, letters, interviews, photographs, maps, films, sound recordings, music, song sheets – fragments of history, incomplete in themselves, but when assembled, analysed and researched, they can provide personal insights, human drama and deep historical understandings’. In music history education, primary sources are letters, diaries and articles by philosophers, theorists, composers, critics and historians (Cateforis, 2009: 24).

In history pedagogy, the use of primary sources is suggested in order to eliminate the limitations of the use of textbook. According to Craver (1999), students are not able to develop their critical thinking when reading through textbooks. Craver continues:

Textbooks are written from a point of view. The only way to avoid exposing students to built-in bias, whether subconscious or conscious, is to provide them with the evidence of history – primary sources – and have them apply critical thinking skills to the materials.

(1999: 8)

The same author argues that engagement with materials that have not been treated by critics enables students to enhance their own understanding. Furthermore, Tally and Goldenberg (2005) note that the development of critical thinking is achieved due to the contradictory nature of primary sources and therefore students are able to gain a better understanding of history. Moreover, Veccia (2004: 6) explains that the critical engagement with primary documents leads students to be ‘observant and objective before they can draw inferences from an item or a set of items’. Apart from the development of critical thinking, reading through primary sources, instead of textbooks, provides students with the opportunity to travel through time (e.g. Craver, 1999; Andretti, 1993). Tally and Goldenberg (2005: 3) argue that through the use of primary sources, students become able to see the reality of the events and have ‘an opportunity to go beyond the sterile, seamless quality of most textbook presentations to engage with real people and authentic problems’.

Tally and Goldenberg (2005) conducted a pilot study engaging students to work cooperatively and read through primary sources during history class. Students characterized their standardized courses as consisting of lectures and stated that the approaches used in this study provided them with the necessary tools to hold a debate during class and develop their critical thinking (Tally and Goldenberg, 2005). Tally and Goldenberg (2005: 16) concluded that ‘students can apply historical thinking

behaviours to primary sources even without prior direct teaching about the historical era or context'. All approaches were evaluated as very effective for the students, in contrast to the use of a textbook where students only learn the opinion of one single source and thus they are not able to compare among various sources (Tally and Goldenberg, 2005). The authors successfully demonstrated the need for primary sources and students' excitement about this teaching approach. Their study engaged all teaching approaches that the investigator proposed so far, namely:

- Researching during class;
- Cooperative learning;
- Use of primary sources.

For the effective use of primary sources, 'students need to be both cognitively active and emotionally engaged when working with them. In particular, some tasks required from the students are to:

- Closely observe the documents features
- Bring prior knowledge to bear
- Speculate about causes and consequences
- Make personal connections, and
- Use evidence to support their speculations'

(Tally and Goldenberg, 2005: 1).

To confirm what students are reading requires a close examination of other sources which make students aware of the reasons that have led authors at their conclusions (Tally and Goldenberg, 2005).

In music history classroom settings, the use of primary sources can be more interesting for students and can strengthen critical thinking (e.g. Cateforis, 2009). Furthermore, the use of primary sources is suggested to be vital and highly important for music history courses, since it enables students to know composers as individuals and become familiar with the circumstances under which they lived. In addition, they provide the social and cultural background in a non-'static entity' (Cateforis, 2009: 44).

Some examples of primary document collections in music are Paul Nettl's (1948) *The Book of Musical Documents*, Oliver Strunk's (1950) *Source Readings in Music History* and Pierro Weiss' and Richard Taruskin's (2008) *Music in the Western World: A History in Documents*.

### **2.3.4 Use of Technology**

The rapid evolution of technology during the 20<sup>th</sup> century has caused changes in education and especially in music education, both in its theoretical and practical manifestations (Androutsos, 2008). This evolution has had an impact on the design of educational programmes and the production of teaching materials (Bowen, 2011; Androutsos, 2008). Bowen (2011) stresses how the development of technology dictates the change of the music history courses in terms of applied teaching approaches.

The use of technology in education is a worldwide issue (Convery, 2009). Specifically, the UK, the USA and Australia stress the necessity to develop technology in education (Convery, 2009). However, teachers seem to lack the appropriate skills to use technology (Convery, 2009).

Bowen (2006) presents an argument supporting technology as a necessary tool to be used outside the classroom since, as he argues, it reinforces lecturing. Lecturing is

characterized as an old-fashioned style of teaching which should be avoided. Instead, teachers should interact with students during class and not just give a lecture that could alternatively be video-recorded and substitute the role of the teacher (Bowen, 2006).

Tools such as slides, CD players, videos and projectors are used in music history courses (Androutsos, 2008).

### ***2.3.5 Use of Audio, Visual and Audiovisual Materials***

Research about audio, visual and audiovisual education has not been carried out recently. However, a number of educators during the 1960s and the 1970s studied this field (e.g. Wendt and Butts, 1962; Roach, 1974). It is significant to notice that during the 1970s, audiovisual education seemed to be part of a modern educational system (e.g. Dale, 1969). However, more recently, as Mark (2002) argues, music teachers do not seem to take advantage of audiovisual materials that often. Specifically, regarding music history courses, Samplanski (2004) suggests that visual aids can improve learning within a music history course since they can provide the cultural content of a musical period. Furthermore, the use of resources – and especially visual and audiovisual materials – assists the unfolding of a group of elements other than music, such as the social conditions of each century, dressing and behavioural patterns, which in any other way could not be presented so vividly and eloquently (Androutsos, 2008).

Audio materials are resources that should never be absent from a music history course, considering that listening to music is the link to a better appreciation of history. Sampsell (2009) stresses that audio recordings assist for a better reception to historical and sociological background studies. Additionally, Mache (2001) suggests that the use of recorded music allows students to compare different sounds. Students become more familiar with compositions by listening to them. Indeed, Philipott (2001) states that active listening is fundamental to all stages of performance.

Tally and Goldenberg (2005) make a specific reference to the effect that historical images may have on students, reporting that they induce the necessary background knowledge in order to develop their interpretations. Furthermore, with regard to music history, Hanning (2010) argues that visual materials support the students' learning process. In addition, the use of visual materials provides a social and cultural understanding and placement of music history and it is therefore *sine qua non* in the music history course, even as a supplement to other materials (Hanning, 2010).

It is suggested that audiovisual materials, such as films or documentaries are visual stimuli for students that can help them appreciate a certain period much better rather than simply listening to their teacher talking about it. This approach can familiarize students with the circumstances under which a composer was writing and help them to better appreciate the social characteristics of each period. A film or a documentary would seem to be one of the strongest elements of audiovisual education since it can transmit accurate information about musical periods and the lives of the composers (e.g. Mark, 2002). According to Broman (2010), the use of audiovisual materials such as films of composers' biographies offers students a more comprehensive understanding of music, politics and culture.



## 2.4 Teacher Effectiveness

It is widely accepted that one of the primary goals of any teacher is to become good, efficient and effective. Teachers' should consider their development and effectiveness (Lehmann et al., 2007). What is open to debate is exactly what characteristics define the so called 'ideal teacher'.

Some of the recurrent characteristics encountered in the literature refer to the teacher as 'knowledgeable', 'creative', 'a motivator' (e.g. Minor et al., 2002), 'have patience', 'love the subject', 'have organizational ability' (e.g. Manford, 1996), 'have enthusiasm', 'be critical', 'be systematic' and 'use technology' (e.g. Lignou, 2007).

Although many qualitative studies have been conducted, focusing on how students describe their ideal teacher including characteristics that were later categorized by the researchers, no standard categories have arisen from the literature review. However, in their attempts to categorize these characteristics, researchers distinguish various categories without agreeing on specific ones. The categories are summarized in *Personality Qualities* (e.g. Helterbran, 2008; Pozo-Munoz et al., 2000; Arnon and Reichel, 2007), *Pedagogical Knowledge* (e.g. Klonari, 2007; Cripps Clark and Walsh, 2002) and *Content Knowledge* (e.g. Minor, et al., 2002; Cripps Clark and Walsh, 2002; Helterbran, 2008).

In addition, some academics combine certain categories. Arnon and Reichel (2007), for example, categorize *Knowledge of the Subject* and *Didactic Knowledge* together, which can be an understanding of pedagogy or teaching skills.

*Personality Characteristics* or *Personality Qualities* appear as a separate category in most research papers. Characteristics that fit into this category are: 'human understanding', 'tolerance', 'friendliness', 'dedication', 'flexibility', 'organisational ability', 'creativity and clarity of thought' (Manford, 1996: 2), 'enthusiasm', 'a sense of humour', 'approachable', 'human' (Helterbran, 2008: 4-5), 'fair', 'sharp', 'objective', 'secure', 'active' (Pozo-Munoz et al., 2000: 256), 'respect students', 'democratic', 'good listener', 'creative', 'positive', 'approachable', 'love teaching' (Klonari, 2007), 'prepared' and 'compassionate' (Walker, 2008).

Schiff and Tatar (2003: 274) divide personality qualities into two dimensions: the *fairness dimension* and the *affective-emotional dimension*. The *fairness dimension* measures the reliability of teachers while the *affective-emotional dimension* better describes the supportive teacher (Schiff and Tatar, 2003). Cohen et al. (1996) refer to this category as the *Emotional Environment* category that includes the teacher's attitude and expectations, controlling techniques and 'favoured leadership styles'.

The *Content Knowledge* category appears either separated or in combination with *Transfer Skills* (eg. Helterbran, 2008; Arnon and Reichel, 2007). On the other hand, Pozo-Munoz et al. (2000) do not distinguish *Content Knowledge* as a separate category. They place knowledge in the category of *Teaching Competency* (Pozo-Munoz et al., 2000: 256). Shulman (1987) organizes knowledge into seven categories: *Content Knowledge*, *General Pedagogical Knowledge*, *Curriculum Knowledge*, *Pedagogical Content Knowledge*, *Knowledge of Learners and their Characteristics*, *Knowledge of Educational Contexts* and *Knowledge of Educational ends, Purposes and Values*. With a specific reference to *Pedagogical Content Knowledge*, Shulman (1987) argues that the characteristics that fit in this category are 'understanding of concepts' and 'underlying structure of the concepts being taught'. Characteristics that fit in the *Content Knowledge* (as a separate) category are 'content skills', 'pedagogical knowledge', 'students' behaviour' (Klonari, 2007).

While Minor et al. (2002) combine *Knowledge* with *Enthusiasm for the Subject and for the Students*, Helterbran (2008: 4-5) distinguishes the *Knowledge and Presentation* category. Additionally, Arnon and Reichel (2007) refer to the *Knowledge of the Subject and Didactic Knowledge* category where the teacher should be 'up to date', 'renew knowledge', 'research', make use of 'teaching methods', 'be reliable' and 'provide guidance'. Another perspective appears in Cripps Clark and Walsh (2002) who suggest four different categories of knowledge: *Discipline Knowledge*, *Pedagogical Knowledge*, *Personal Knowledge* and *Knowledge of Content*.

The next recurrent category is *Teaching Skills* (or otherwise *Pedagogical Approach*) which appears either separately or in combination with *Content Knowledge*. In those cases where it appears separated it is named *Instructional Skills* (Minor et al., 2002: 121) or according to Helterbran (2008) *Professional/ Instructional Qualities*. Teachers in this category are required to have 'organization', 'ability to teach' and be 'clear' (Helterbran, 2008: 4-5). Pozo-Munoz et al. (2000) refer to this category as *Teaching Competency* where the teacher should have 'knowledge', be 'able to communicate knowledge', be 'capable of teaching activity', have 'fluency in speech', be 'expert', 'efficient', 'intelligent' and 'able to synthesize' (Pozo-Munoz et al., 2000: 256).

Klonari (2007) refers to this category as *Teaching skills* and includes characteristics such as 'development of positive relationship with students', 'transmit enthusiasm', 'discussion', 'development of critical thinking', 'use of teaching models', 'active', 'motivation', 'students' participation'.

Although not as often, *Teacher-Student Relationships* is a separate category for Cohen et al. (1996) and Pozo-Munoz et al. (2000). This category describes the effective teacher as 'able to listen', 'accessible', 'sociable', 'sharp', 'able to motivate' and 'able to understand' (Pozo-Munoz, et al., 2000: 256).

Lastly, various characteristics appear in more than one category. 'Organizational ability' in the case of Helterbran (2008) is placed in the *Professional/Instructional Qualities* category, while Manford (1996) places it in the *Personality Characteristics* category. Being 'approachable' appears in the *Personality* category in Helterbran (2008); Klonari (2007) and Walker (2008) while in other cases it appears in the *Teacher-Student Relationships* category (e.g. Pozo-Munoz, et al. 2000).

## 2.5 Hypothesis, Research Questions and Objectives of the Thesis

The **main hypothesis** of this study is that music undergraduate students come to appreciate the historical context of music better if they undertake research themselves using primary sources of materials.

The research questions of the thesis are:

- What approaches are taken to the teaching of music history in universities? (Chapters 4 and 5)
- How do the attitudes of the teacher impact on curriculum planning and lesson delivery? (Chapters 4 and 5)
- What are the levels of congruence between the aims and objectives of the music history teacher and the expectations and requirements of the students? (Chapters 4 and 5)
- How effective is research as a teaching approach? (Chapters 4, 5 and 7)
- How can the use of primary sources influence music history pedagogy? (Chapters 4, 5 and 7)

- How can audio, visual, audio-visual materials and technology be used more effectively in music history courses? (Chapters 4, 5 and 7)

To this end, the objectives of the study are to:

- Examine the place that music history has in music degrees in HE in institutions in Cyprus with a close examination of music degree development (Chapter 4).
- Examine the pedagogical approaches to teaching music history in HE in Cyprus (Chapter 4).
- Examine the pedagogical approaches to teaching music history in HE in the Czech Republic, Greece and England (Chapter 5).
- Develop a new model for teaching music history that incorporates student-centred learning approaches introducing cooperative learning, technology audio, visual and audiovisual materials and primary sources and fosters classroom research in HE in Cyprus and evaluate it (Chapter 6 and 7).

## ***2.6 Summary***

This chapter presented and discussed a number of music history course observations made by HE teachers, as well as teachers' perspectives on and suggestions for music history courses. Moreover, the student-centred learning approach was examined with a special focus on the teacher's role and the students' role. The teaching approaches applied in student-centred learning environments are cooperative learning and the correct use of various materials and sources. Finally, the 'model' of the development of the effective teacher was also presented.

## CHAPTER 3: METHODOLOGY

### *3.0 Introduction*

This chapter provides a summary of the methodology of the thesis. Furthermore, it explains the epistemological stance of the thesis. Finally, an outline of the data collection is provided.

The overall design of the research was formed of three main studies. Study 1 consists of interviews with six participants and the collection of data relating to music history pedagogy in Cyprus. Study 2 comprises a comparative study involving interviews with 11 participants and questionnaires answered by 86 participants. Study 3 incorporates the design and development of an alternative pedagogical model, which was tested through a qualitative evaluation study with 11 participants.

In **Study 1**, the investigator conducted a qualitative study that consisted of interviews with the coordinator and the re-designer of the music degrees in Cyprus, and with another four Cypriot music history teachers. This study aimed to establish the current status and patterns of delivery of music history within the context of undergraduate music degrees in Cyprus. Moreover, the study allowed the investigator to address the perceived strengths and weaknesses of the pedagogies used to deliver the music history courses. The interviews were audio-recorded and lasted approximately half an hour each. All interviews were held face-to-face at the teachers' institutions.

**Study 2** consists of a qualitative study including interviews with music history teachers and a quantitative and qualitative study based on questionnaires answered by students from the participating countries (the Czech Republic, Greece and England). The aim is to gather information on music history pedagogy that could either support or reject the findings already presented in the literature review section. The interviews were held face-to-face or by Skype and were audio-recorded lasting approximately half an hour each. The questionnaires were answered online in the cases of Greece and England and were paper-based in the case of the Czech Republic.

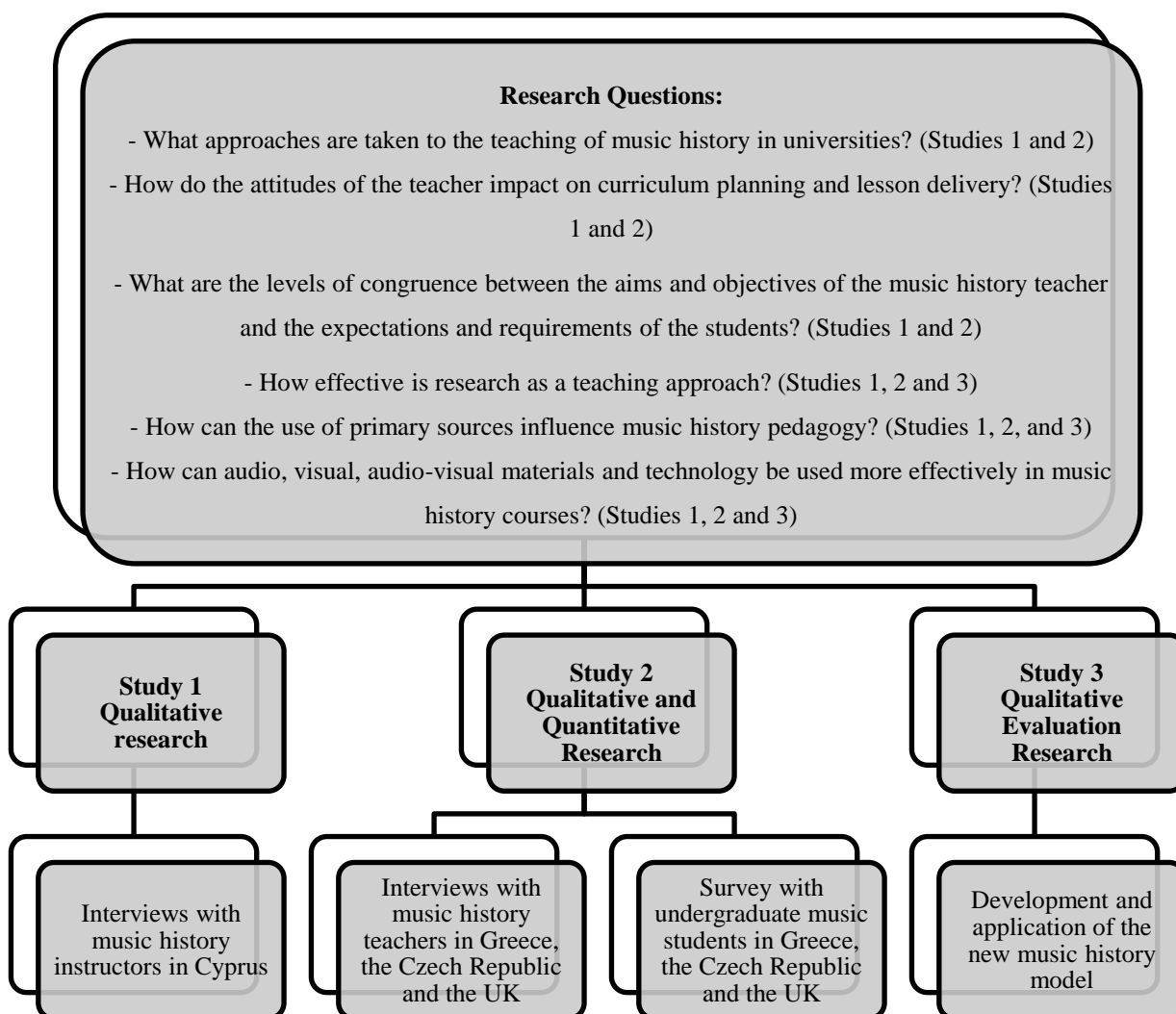
**Study 3** takes the form of a qualitative evaluation study aiming to assess whether the theoretical basis of the new model that was developed can be applied to music history undergraduate courses. The evaluation study used a non-experimental pre-test/post-test design evaluating an intervention course that had a duration of four classes, all of which were held at one of the universities in Cyprus.

The students' evaluations were designed by the investigator and developed so as to reflect issues identified after the literature review about music history teaching, history teaching and general pedagogical methods. The students provided their evaluation of the approaches before and after the intervention. They were initially piloted in a small group of students in Cyprus in order to assess whether the study was understandable and accessible to the specific age-range.

Additionally, the students' evaluations gathered their opinions and impressions of the new model and examined whether it is more effective for learning than the traditional approach. The university where the qualitative evaluation study took place was contacted through a personal acquaintance. A meeting was held with the heads of the Music Department at the Cyprus University 1 and the study's aim and

design was explained. This contact also allowed for questions and a discussion of the ‘practical’ aspects of running the study.

Figure 3.1: Outline of the Studies



### 3.1 Outline of the Thesis

The research adopts a mixed methods approach by employing qualitative and quantitative data and a qualitative evaluation research.

#### 3.1.1 Mixed Methods Approach

According to Tashakkori and Teddlie (2010: 272), mixed methods approaches ‘provide a better (broader, more credible) understanding of the phenomena under investigation than a dichotomous qualitative/quantitative approach’. Thus, the thesis aims to use one approach (qualitative) to integrate the other (quantitative).

For the purposes of the research and due to the parametr above, the time ordering of these research methods was carried out sequentially with qualitative research prior to the quantitative research. The investigator used qualitative research to develop a quantitative instrument in order to examine whether the qualitative findings could be applied and generalized to a wider population (e.g. Creswell and Plano Clark, 2011).

Philosophically, mixed methods form the third research movement that includes the use of induction, deduction and abduction (Johnson and Onwuegbuzie, 2004). The mixed methods approach has its roots in the late 1980s. The need to combine complex research problems, the regulation of qualitative approaches and the necessity for evidence-based research led to the evolution of the mixed methods approach (Creswell and Plano Clark, 2011: 50).

However, in order to effectively proceed with the mixed methods research, a consideration of the major characteristics of both qualitative and quantitative research is necessary (Johnson and Onwuegbuzie, 2004). Briefly, to begin with, qualitative research focuses on words rather than numbers concerning both the collection and analysis of the data (Bryman, 2008: 22). According to Bryman (2008: 369-370), 'in qualitative research, theory is supposed to be an outcome of an investigation rather than something that precedes it'. Bryman (2008) further explains that qualitative research entails an inductive approach to theory and research where research formulates the theory.

Moreover, the epistemological stance of qualitative research is defined as 'interpretivist, meaning that [...] the stress is on the understanding of the social world through an examination of the interpretations of that world by the participants' (Bryman, 2008: 366). The third feature of qualitative research refers to the ontological position, which is defined as constructionist, meaning that knowledge results from the interactions among individuals. Dyer (2006) additionally states that qualitative research involves both constructivist and interpretivist approaches.

The quantitative approach focuses on numbers rather than words (Bryman, 2008). Quantitative research is based on the deductive approach, i.e. 'confirmation, theory/hypothesis testing, explanation, prediction, standardized data collection and statistical analysis' (Johnson and Onwuegbuzie, 2004: 18). Furthermore, it provides a method for assessing the characteristics of a large population where the investigator cannot have any intervention or influence over the results (Punch, 2014).

In contrast, Johnson and Onwuegbuzie (2004) mention that the main weaknesses of quantitative research are that the investigator's categories for the data coding may not reflect the participants' understanding and that the knowledge produced may be too abstract for direct application to specific situations, contexts and individuals.

An understanding of the strengths and weaknesses of both qualitative and quantitative research leads this investigator to take the position that a combination of these two approaches – by using mixed methods research – is the ideal solution. Furthermore, Bryman (2006: 105-107) provides a scheme concerning reasons for choosing the mixed methods approach. Based on this scheme, the reasons for choosing the mixed methods research are the following: *triangulation*, *offset*, *completeness*, *explanation*, *instrument development*, *credibility* and *illustration*. In more detail, these advantages are explained as follows:

a) *Triangulation* or greater validity: refers to the traditional view that quantitative and qualitative research might be combined to triangulate findings in order that they can be mutually corroborated.

- b) *Offset*: refers to the suggestion that the research methods associated with both quantitative and qualitative research have their own strengths and weaknesses, so combining them allow the researcher to offset their weaknesses and draw on the strengths of both.
- c) *Completeness*: refers to the notion that the researcher can bring together a more comprehensive account of the area of inquiry in which s/he is interested if both quantitative and qualitative researches are employed.
- d) *Explanation*: one method can be used to help explain findings generated by the other.
- e) *Instrument development*: refers to the context in which qualitative research is carried out in order to develop a questionnaire and scale items – for example, so that better wording or more comprehensive closed answers can be generated.
- f) *Credibility*: refers to the suggestion that employing both approaches enhances the integrity of findings.
- g) *Illustration*: refers to the use of qualitative data to illustrate quantitative findings, often referred to as putting ‘meat on the bones’ of ‘dry’ quantitative findings.

(Bryman, 2006: 105-107)

The *Fundamental principle of mixed methods* (Johnson and Turner, 2003) entails multiple data collection where different methods are likely to result in complementary strengths and non-overlapping weaknesses.

According to Creswell and Plano Clark there are four key decisions in the process of choosing the most appropriate mixed methods design:

- (i) the level of interaction between the strands, (ii) the relative priority of the strands, (iii) the timing of the strands, and (iv) the procedures for mixing the strands.

(2011: 64)

Concerning the first key decision, the thesis follows an *interactive procedure* where the qualitative and quantitative approaches are mixed prior to interpretation, rather than the independent procedure where qualitative and quantitative data collection and analysis are kept separately. The interactive procedure in the thesis occurs at different points during the research process, where the design and analysis of the qualitative strand is converted into the quantitative strand and then all data are analysed together (e.g. Creswell and Plano Clark, 2011).

Concerning the second key decision, the research has a *qualitative priority* rather than an equal or quantitative priority. The quantitative data have a secondary role in the qualitative priority (e.g. Creswell and Plano Clark, 2011).

With regard to the third key decision, the research entails *multiphase combination timing* rather than concurrent or sequential timing. The research is carried out in both sequential and concurrent timing since it was conducted in different phases (e.g. Creswell and Plano Clark, 2011).

Finally, considering the last key decision, the thesis is *mixing the qualitative and quantitative strands during data analysis* rather than during interpretation, data collection or the level of analysis. The researcher initially analyses the qualitative and quantitative data separately and then, by using the interactive procedure of merging, analyses the results together (e.g. Creswell and Plano Clark, 2011).

According to Creswell and Plano Clark (2011), there are four types of mixed methods designs. The first is the triangulation design where both qualitative and quantitative data are collected simultaneously. The second one is the embedded

design, where the one research type is embedded within a design framed by the other type. In addition to the first two, there is the explanatory design, which is a two-phase design in which qualitative data are used to build upon quantitative results. Finally, there is the exploratory design, where the qualitative data are collected prior to the quantitative data in two different phases.

Based on Creswell's and Plano Clark's (2011) types of mixed methods designs and the four key decisions mentioned above, the research uses a sequential exploratory design (See Figure 3.2). In this design, the researcher first collects and analyses qualitative data, followed by the collection and analysis of the quantitative data, and helps explain and elaborate the qualitative results obtained in the first phase. The rationale of this approach is to provide a generalization of the qualitative research findings based on a small number of individuals from the first phase to the data from a larger population that is collected and analysed during the second phase (Creswell and Plano Clark, 2011).

*Figure 3.2: Exploratory Sequential Design*



### ***3.1.2 Qualitative Evaluation Research***

In addition to the mixed methods approach, the thesis includes a qualitative evaluation study which involved the design, application (intervention) and evaluation of a new teaching model of music history pedagogy to a number of participants (those in what have been called the intervention group). According to Bamberger (2012), qualitative evaluations can achieve an in-depth understanding of individuals' perceptions without the necessity of generalizing results from a broad approach. Furthermore, qualitative 'evaluations do not seek to establish a direct cause and effect relationship between project interventions and outcomes' (Bamberger, 2012: 15).

The practical impossibility, first, of conducting a pre-test and post-test on a comparison group and, second, to collect a true random sample of participants forced the research to employ a non-experimental pre-test/post-test design which focuses only on the intervention group and lacks the comparison group (e.g. Gravetter and Forzano, 2011). The intervention is evaluated through a survey given to the intervention group prior to the intervention (pre-test) and another evaluation survey given immediately after the completion of the intervention (post-test). In addition, a survey was given to a representative sample of music students at the Cyprus University 1 (traditionally-taught group) in order, first, to establish the current status of music history courses in Cyprus from the students' perspective, and second, to carry out comparisons with the intervention group concerning the effectiveness of the intervention.



*Table 3.1: Description of Research Methods Employed in the Thesis*

<b>Study</b>	<b>Design</b>	<b>Method of Analysis</b>	<b>Means of Data Collection</b>
Chapter 4	Qualitative	Interpretative Phenomenological Analysis (IPA)	In-person semi-structured interviews
Chapter 5	Qualitative	IPA	In-person or Skype semi-structured interviews
	Quantitative	Between participants	Print and online survey
Chapter 6 and Chapter 7	Qualitative Evaluation	Between conditions	Questionnaire survey in pre-test/post-test condition

### ***3.2 Epistemological Stance of the Thesis***

According to Tashakkori and Teddlie (2003a), the mixed methods design is separated from the positivist perspective of quantitative research on the one hand, and the constructivist perspective of qualitative research on the other hand. Thus, the challenge and the reward of conducting a mixed methods research is the opportunity to use both approaches, leading to a far greater understanding of the associations and behaviours under investigation.

The qualitative part of the research for the thesis (Chapter 4 and part of Chapter 5) was conducted in small samples and aimed to explore the status of music history teaching in music degrees in HE from the teachers' perspective. In comparison, the quantitative part of the research (part of Chapter 5) was conducted in a larger sample and predominantly focused on the students' perspective of the music history pedagogy status.

Qualitative research is based on the idea that reality is not objective (Howitt, 2013). There are three epistemological bases for qualitative research: the realistic approach, the phenomenological approach and the social constructionist approach (Willig, 2013). The qualitative research of the thesis adopts the phenomenological approach in which the researcher aims to produce knowledge about the subjective experience of the participants (Willig, 2013). The phenomenological approach requires the researcher to aspire 'to capture something that exists in the world – namely the participants' feelings, thoughts and perceptions which constitute their experience [and] (s)he does not make any claims about what causes these thoughts, feelings or perceptions' (Willig, 2013: 16-17).

Chapter 4 and part of Chapter 5 present the qualitative research in which the researcher, within the interpretative phenomenological approach, attempts to understand what the account of experience means to the participants by 'stepping outside of the account and reflecting upon its status as an account and its wider (social, cultural, psychological) meanings' (Willig, 2013: 17).

On the other hand, quantitative research is based on the idea that reality can be observed in statistical terms. According to Punch (2005), there are two strands of quantitative research that can be applied either separately or together. The first strand is based on experimental manipulation and concerns the comparison between groups under different conditions. The second strand (the 'correlational survey strand') refers to comparisons held between variables in a non-experimental setting (Punch, 2005:

109). The thesis uses the second strand, aiming to collect empirical data and use statistical methods to answer the research questions (further analysis of this will be provided in the following chapters).

### ***3.3 Summary of the Outline and the Epistemological Stance of the***

#### ***Thesis***

Briefly, the thesis initially applied a mixed methods approach using a sequential exploratory design, where qualitative and quantitative strands were used sequentially, beginning with qualitative data collection and analysis in Study 1 and Study 2. In the second phase, quantitative data were collected and analysed.

The purpose of the exploratory sequential design was to test the qualitative findings, which implies an interaction between the two approaches with a priority on the qualitative strand. The mixing of the data in the research was done primarily during the data collection. The qualitative findings were used as the basis of the quantitative strand in the development of the survey and sampling decisions (e.g. Creswell and Plano Clark, 2011).

Furthermore, the thesis also integrated qualitative evaluation study in order to design, apply and evaluate a new music history teaching model. The investigator collected and assessed data using a pre-test/post-test questionnaire given to undergraduate music students in Cyprus.

With regard to the epistemological stance of the thesis, the investigator used an interpretative phenomenological approach to the qualitative research. Based on this approach, the investigator attempted to understand what the experience meant to the participants. Concerning the quantitative research, the investigator used the 'correlational survey strand' in order to conduct comparisons between variables in non-experimental settings.

### ***3.4 Participants in the thesis***

Study 1 (Chapter 4) recruited six participants (aged between 35 and 75 years) and Study 2 (part of Chapter 5) recruited 11 participants in order to obtain data for the qualitative research. All participants are music history teachers, working at 13 universities in four countries. Specifically, the six participants of Study 1 were recruited from three universities in Cyprus, three participants of Study 2 ( $N=11$ ) were recruited from three universities in the Czech Republic, four participants were recruited from three universities in Greece and four participants were recruited from four universities in England in an effort to obtain a comprehensive picture of the status of music history pedagogy at universities from the teacher's perspective.

With regard to the quantitative study (Chapter 5), 86 participants were recruited. All 86 participants were undergraduate music students at nine universities in three countries. Specifically, 15 participants were from two Czech universities, 32 participants were from three Greek universities and 39 participants were from four English universities.

For the qualitative evaluation study, 47 undergraduate music students at the Cyprus University 1 agreed to participate. 36 of the 47 students (in the second, third and fourth years of study) formed the traditionally-taught group, which is a

representative sample of music history students at the Cyprus University 1. 11 students (of the 14 registered at second year of study) composed the intervention group.

Further details of the participants will be provided in the following chapters.

### ***3.5 Research Tools***

#### ***3.5.1 Study 1 and Study 2 – Interview: Questions Used in Qualitative***

##### ***Research***

With regard to the questions used in the qualitative research of the thesis, two interview schedules were developed. The first interview schedule was applied in the first part of Study 1. The second interview schedule was applied in both the second part of Study 1 (Chapter 4) and in Study 2 (Chapter 5). The interview schedules used in the thesis consisted of lead questions in combination with some optional prompts in order to gain a more detailed and complete answer when necessary (e.g. Dyer, 2006). The types of questions used in the interview schedules were these: introducing questions, follow-up questions, probing questions, and specifying questions (e.g. Bryman, 2008).

The first interview schedule examines the development of music degrees in Cyprus (Study 1). The second interview schedule is in two parts. In the first part, questions examine the current teaching approaches and the status of music history pedagogy in Cyprus (Study 1) and in the Czech Republic, Greece and England (Study 2) without the investigator's personal opinion. In the second part the investigator presents and explains the teaching approaches that were chosen in Chapter 2 and asks the participants' opinions on their effectiveness.

#### ***3.5.2 Study 2 and Study 3: Survey: Instruments Used in Quantitative***

##### ***Research and Qualitative Evaluation Research***

Participants in Study 2 and the participants of the qualitative evaluation study (traditionally-taught group and intervention group) in Study 3 were given the same questionnaire. The intervention group in Study 3 was also given a second questionnaire to evaluate the intervention course. Both questionnaires consisted of both closed and open questions.

Closed questions are those to which there is a completely determined range of possible answers and the participants select only one answer (Dyer, 2006). One of the advantages of closed questions is that the results can be presented in tables using the form of statistics (McNeill and Chapman, 2005). The authors explain that in order to accomplish this, the answers need to be pre-coded. By using closed questions it is easier to deal with answers since they are pre-coded. This allowed the investigator to easily transform the answers into quantitative data for analysis (Dyer, 2006).

In addition, closed questions can help respondents to better comprehend them (Bryman, 2008). As Bryman (2008) explains, in some cases participants may not fully understand the purpose of a question and the different possible answers can assist

them in clarifying the meaning. The closed questions used in the questionnaires were pre-coded (e.g. McNeill and Chapman, 2005).

One of the disadvantages of using closed questions is that the investigator sets limitations to the answers that the participant can choose and this can affect the validity of the data collection (McNeill and Chapman, 2005). A further disadvantage is that respondents cannot state their real opinion on an issue (McNeill and Chapman, 2005) and therefore their answers may lack spontaneity (Bryman, 2008). Moreover, making forced-choice answers can tire participants, especially when long lists of possible answers are used (Bryman, 2008).

By using open questions, the investigator required the respondents to word their answers, having more flexibility to be wide-ranging (see e.g. McNeill and Chapman, 2005). One of the advantages of open questions is that respondents are able to express themselves and develop opinions (McNeill and Chapman, 2005). Additionally, unexpected responses may be provided, which the investigator might not have considered beforehand (Bryman, 2008).

The main disadvantage of open questions is that they cannot be pre-coded and thus, the researcher has to code them in order to count them (Bryman, 2008; McNeill and Chapman, 2005). Moreover, open questions take longer to be analysed (Bryman, 2008). Finally, the fact that open questions require more effort by the participants raises the problem of low response rates (Bryman, 2008).

The questionnaire was piloted with a group of undergraduate music students who did not participate in the actual study afterwards (e.g. McNeill and Chapman, 2005). A few problems were identified concerning the structure of the questions and these were changed for the final questionnaire.

### ***3.6 Data Collection in the Qualitative, Quantitative and Evaluation***

#### ***Research***

For the collection of qualitative data the thesis employed semi-structured, face-to-face or Skype interviews. The semi-structured interview requires that 'the general direction of the interview may be mapped out in advance as a series of topics (the interview schedule or guide) but as the interview proceeds, the questioning process is guided by the content of the respondents' answers' (Dyer, 2006: 32). Hugh-Jones (2010) agrees with Dyer and adds that the investigator also has the freedom to discuss further considerations raised by the respondent.

For the collection of quantitative data, the thesis used print and online surveys. The survey is a common method of collecting data in an easy, fast and cheap way (Stangor, 2004). Surveys can provide descriptions of characteristics of large populations. No other method of observation offers such a capability.

However, the survey method has two major disadvantages. First, the sample may not be representative or the questions may be poor. Second, the participants' response biases may affect the outcome. In some cases, for example, participants may attempt to please the investigator or lie to make themselves look better. To minimize these limitations, the thesis used random sampling, firstly in order to avoid an unpredictable sample and, secondly, to exclude the identification of the participants.

### ***3.7 Ethical Considerations***

Research that involves human participation needs to be ethically considered. In order to conduct the research, ethical approval was obtained from the Ethics Committee of Roehampton University (see Appendix I). The interview, survey and intervention processes can be sensitive to the participants and, therefore, some important ethical issues that needed to be taken into account in order to avoid any harm to the participants.

All participants were firstly given a consent form (Appendices II–V). The consent form fully explained the purpose and design of the studies and their participation was requested. Upon agreeing to participate in the studies, they were asked to sign the consent form. The consent form also assured participants that they had the right to withdraw from the studies at any point and to request that their data be removed from the findings of the studies if they subsequently wanted this.

Additionally, the consent form reassured the participants of anonymity and confidentiality and stated that no individual would be identifiable from the data or the results of the studies. They were also assured that all data that was not relevant to the research questions of the thesis would be deleted and the relevant data and analysis reported in a non-judgmental way. All data and results would be stored safely on a password-protected external hard drive. Moreover, participants would have the option to view how their data were reported and interpreted. Finally, no financial reward was given to any participant.

Participants and higher education institutions were given unique identification numbers or names which became the only way in which their data could be identified, so that complete confidentiality was assured.

Seven hazards were identified as needing to be dealt with before the studies were carried out namely:

1. Emotional distress of participants/becoming upset
2. Any danger associated with using offices/university classrooms
3. Computer/display screen use/eye tracking – eye strain/headache/tiredness
4. Safeguarding confidentiality/anonymity
5. Web security/ data storage
6. Car travel/ travelling to and from institutions
7. Lone worker safety for interviews

The risks from these hazards were dealt with as follows:

1. There was no pressure to participate. The participants were free to withdraw at any time.
2. Offices and classrooms were observed and checked before the research took place, minimizing the associated general risks.
3. The participants were advised to have breaks in all such cases.
4. All data were securely stored on a password-protected external hard drive
5. The investigator had car insurance and always travelled in daylight
6. The investigator followed Roehampton University Lone Working Policy: phoned someone before and after the interviews.

### **3.8 Data Analysis of the Thesis**

#### **3.8.1 Qualitative Data Analysis**

The qualitative data were analysed using interpretative phenomenological analysis (IPA). IPA was chosen because it examines the way participants understand their experiences (Smith et al., 2009). Shaw states about IPA that:

The central objective of IPA is to understand what personal and social experiences mean to those people who experience them. Thus, IPA researchers ask their participants to describe to them events or objects they encounter, emotions they feel, relationships they have and so on.

(2010: 178)

The touchstones of IPA are *phenomenology*, *hermeneutics* and *idiography* (Smith and Eatough, 2007). According to Smith et al., the phenomenological lens provides a philosophical approach to examining experience:

One key value of phenomenological philosophy is that it provides us with a rich source of ideas about how to examine and comprehend lived experiences.

(2009: 11)

The hermeneutic lens, on the other hand focuses on participants' interpretative activity. Smith and Eatough suggest that:

A two stage interpretation process, or a double hermeutic is involved. The participant is trying to make sense of his/her world and the researcher is trying to make sense of how the participant is trying to make sense of his/her world.

(2007: 36)

The idiographic lens has to do with the individual case so that the analyses make assumptions about the participants studied (Shaw, 2010).

The stages of IPA are presented in later chapters.

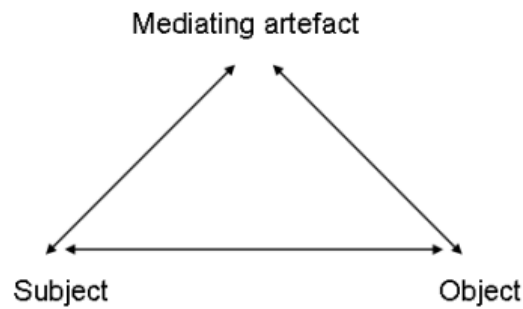
#### **3.8.2 Quantitative Data Analysis**

The quantitative data of the thesis (largely frequencies) were analysed by statistical tests available in SPSS, Version 21.0 (SPSS, Chicago, IL).

#### **3.8.3 Data Analysis: Engeström's Model**

Lev Vygotsky's theories in the 1920s and 1930s formed the origins of a much more recent theoretical model which has become known as cultural-historical activity theory (Engeström and Miettinen, 1999). Vygotsky's original ideas included that, the idea of mediation in which people were seen to encounter objects in their environment by the use of cultural tools (Engeström, 2001b). This was expressed in Vygotsky's famous triangular model as the triad of subject, object and mediating artefact (See Figure 3.3).

Figure 3.3: Vygotsky's Model of Activity Theory

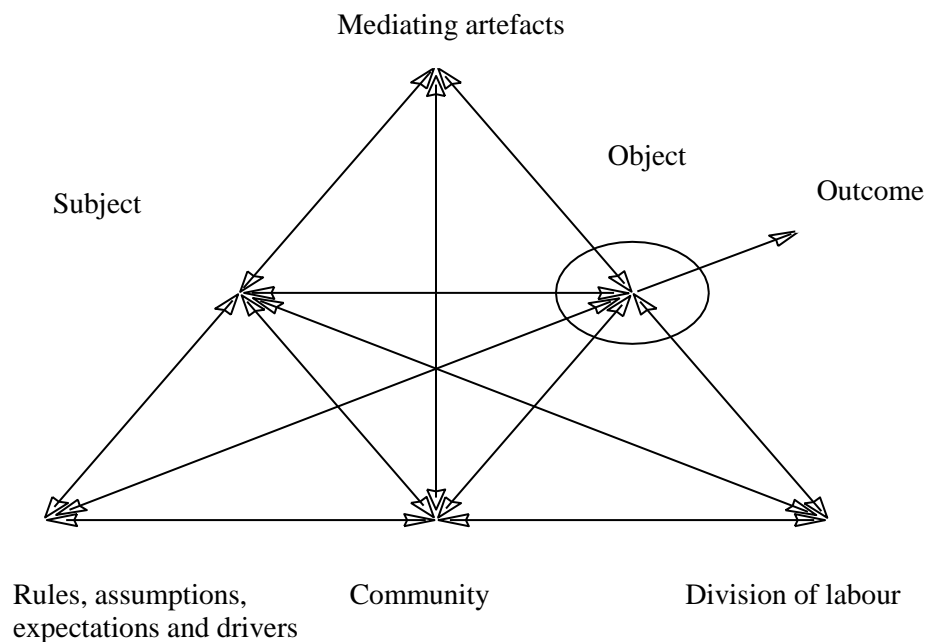


Vygotsky's triangular model had the limitation that the unit of analysis was focused on the individual (Engeström, 2001b). Alexei Leont'ev, who was Vygotsky's colleague and disciple, further developed the model by explicating the difference between a human activity and a collective activity (Engeström, 2001b). However, Leont'ev never proceeded to the graphic representation of the original model of a collective activity system.

Engeström (2001b) further developed this model, exploring 'how learning and development are the product of inter- and interpersonal behaviors that are shaped by cultural artifacts (e.g. literature), alongside tools (including psychological tools, e.g. language and other symbol systems), expectations, 'rules'/conventions and norms' (Welch and Ockelford, 2009: 307).

Engeström et al., (1999) modelled the activity system as seen in Figure 3.4.

Figure 3.4: The Structure of a Human Activity System (Engeström, 2001b: 136)



Applying the elements used in this model to education, the 'subject' is the learner or learners who are expected to reach the object which is the intended outcome

through the interaction of ‘mediating artefacts’. This process is situated in a ‘community’ that follows ‘rules’ and a ‘division of labour’ (diversity of effort) (Welch and Ockelford, 2009).

Previous research on musical learning which has used Engeström’s model to explain its results (see Welch and Ockelford, 2009) arrived at the conclusion that: Learning and teaching in music are shaped by processes outside the individual, not least because of the influences of group membership (allied to age and gender), performance expectations and practices, and professional and institutional cultures. [...] Indeed, the development of music teachers themselves can be seen within an activity system.

(Welch and Ockelford, 2009: 318)

The thesis uses Engeström’s model in order to explain the results of the data analysis of the qualitative, quantitative research and the qualitative evaluation study in all three studies.



## **CHAPTER 4: MUSIC DEGREES AND MUSIC HISTORY COURSES IN CYPRUS (STUDY 1)**

### ***4.0 Introduction***

Music history is one of the required areas of study for the majority of undergraduate students in music in HE in most countries. Currently, music history pedagogy in some institutions has many limitations, as identified in the literature review, and there is a clear need to develop new approaches to teaching music history at university level in some countries (e.g. Balensuela, 2010). The literature review, as seen in Chapter 2, highlights the need for research since, to date, this has been extremely limited. Therefore, this study is considered as contributing to this aim.

There are three state universities in Cyprus:

- The University of Cyprus (founded in 1989),
- The Open University of Cyprus (founded in 2002) and
- The Cyprus University of Technology (founded in 2004)

In addition there are also three private universities (since 2007) that originally started operation under a college system, namely:

- Frederick University (Frederick Institute of Technology),
- The European University Cyprus (Cyprus College) and
- The University of Nicosia (Intercollege)

In July 2005 the ‘Private Universities (Establishment, Operation and Control) Law, 109 (I)/2005’ was passed by the Cypriot Parliament (MoEC, 2006). Additionally, in December 2005, an Evaluation Committee for private universities was appointed by the Ministry of Education and Culture (MoEC) with the authority to accredit college programmes. The committee had the authority to hire distinguished academics from three different countries to accredit university level programmes (MoEC, 2006). However, the final approval for the accreditation of the programmes could only be granted by the committee.

For the purposes of this study, the thesis examines two of the private universities as well as the only music academy in Cyprus that offers a music degree which will be named as, the Cyprus University 1 (operating originally as Cyprus College 1) and the Cyprus University 2 (operating originally as Cyprus College 2) and the Cyprus Conservatory. Cyprus Conservatory was selected due to the fact that it was the first institution to carry out the process of designing a music degree in Cyprus in 2002 (Tirimos, 2011). Additionally, one of the colleges had also unsuccessfully attempted to register a music degree before 2004. These three HE institutions are the only institutions that currently offer a music degree in Cyprus.

During the academic year 2005–2006, a Bachelor of Arts in Music was launched by two colleges, Cyprus College 1 and Cyprus College 2 with the two pathways of music education and music performance. By 2007, the two college institutions selected a number of academic programs that would operate under newly established institutions at university level rather than college level. The Cyprus University 1 began its operation as a private university on 1<sup>st</sup> October 2007 and the

Cyprus University 2 on 3<sup>rd</sup> October 2007 following a decision of the Council of Ministers on 12<sup>th</sup> September (MoEC, 2010).

In 2008 the institutions received permission from the MoEC to proceed to curriculum revisions. The basic issue that the re-designers of the music programmes had to deal with was the level of music education of students, which was lower than expected. Therefore they had to adjust the music degree to correspond more accurately to their students' previous experiences and abilities.

The relatively limited amount of literature about the advent of music degrees in Cyprus and the music-educational level of students in Cyprus implies that the answer must be sought in current cultural development of Cypriot society and music education.

Moreover, for many years, students were placed only in music private afternoon schools for their music education. During the last nine years, a number of significant steps have been taken. Apart from the advent of music degrees in HE institutions in 2005, in 2006 Music Lycea (music high schools) were launched in Nicosia and Limassol, fully funded by the MoEC. These are ambitious improvements, which, it is hoped, could eventually place Cyprus on the European cultural map. Both the community and the MoEC support the development of a musical culture in Cyprus. Therefore, the advent of music degrees on a university level and the consequent developments should to be given a place in the literature.

This chapter focuses on the current status of music history as a course in music degrees in Cypriot universities. However, due to the limitations in current research on the development of music degrees in Cyprus and the position of music history in the degrees, it is necessary first to examine the background to the development of music degrees in Cyprus.

This chapter is divided into two parts. The first part analyses the development of music degrees in Cyprus and the position of music history courses within those degrees. The second part examines music history courses in Cyprus in relation to the pedagogical approaches that are used and the teachers' and students' attitudes to the course.

In order to collect the required data, two interviews were carried out. The interviewees were the academics responsible for designing and coordinating the original curriculum of the music degree at the Cyprus College 1, a design that took place initially during the academic year during 2004–2005 and the re-designer and co-coordinator who was involved in the first major revision of the music curriculum that took place in 2008–2009. Apart from the interviews, there was a close examination of the annual reports of the MoEC (2006; 2007; 2008; 2009; 2010) in Cyprus and the 'Private Universities (Establishment, Operation and Control) Law, 109 (I)/2005'.

Additionally, six interviews were carried out with all the music history teachers who are teaching or have taught music history in the three institutions. These interviews aimed to establish the current status of the music history course in Cyprus.

## **Part One**

### ***4.1 Music Degrees in Cyprus***

The main aim of this chapter is to investigate the historical background, the development and the current status of the music degree in Cyprus. One further objective is to define the position of music history courses within the music degrees offered by Cypriot HE institutions.

The study focuses on four research questions:

1. What were the designers' intentions?
2. How was their own education related to the design of the music degree?
3. To what extent was the curriculum affected by the need to develop a specific business plan?
4. What is the position or status of music history in music degree courses in Cyprus?

In order to gather data concerning the development of the music degree in Cyprus, the investigator approached the designer and re-designer of the programme. In the first phase of this study, interviews were carried out with Paul (pseudonym), the designer and coordinator of the music degree at the Cyprus College 1 in 2004–2006 and with Anna (pseudonym), the re-designer and co-coordinator of the degree at the Cyprus University 1 since 2007. Both teachers had been teaching for at least a year at the two private universities that offer a music degree. The interview focused on the design and redesign of the music degree at the Cyprus University 1.

The same schedule (see Appendix VI) was used with both participants within a semi-structured interview focusing on five main questions:

1. What was the situation with regard to music at degree level in Cypriot universities before you arrived?
2. What were your intentions when designing and coordinating the music degree at the Cyprus University 1 in Cyprus?
3. Was your curriculum design also affected by any kind of business plan?
4. What was the statutory framework within which you had to work?
5. As a musicologist, how do you perceive the position of music history in the music courses in Cyprus?

The two interviewees were approached via e-mail. Both interviews took place in the offices at their institutions. Each interview lasted approximately 40 minutes. They were audio-recorded and were subsequently transcribed verbatim.

#### ***4.1.1 Participants***

Paul is a musicologist educated to PhD level in the USA. Anna is a musicologist educated to PhD level in both the USA and the UK. Both participants worked for at least a year at the Cyprus University 1 and at the Cyprus University 2. Apart from their position as designers of the curriculum, both interviewees were selected to participate in this study as they are music history teachers at their institutions and are therefore able to provide a broader picture of the current status of music history pedagogy in Cyprus in terms of the curriculum.

#### 4.1.2 Reporting and Analysis

Although *Interpretative Phenomenological Analysis* (IPA) has been used to examine psychological issues (Smith et al., 2009), it seems to be the most appropriate method of analysis for this study. IPA is a method interpreting ‘personal lived experiences’ and ‘how participants are making sense of experience’ (Smith, 2010: 3). This method was applied in this study to the analysis of the interviews with the music degree designer and coordinator and the re-designer and co-coordinator of the Cyprus University 1. Since, as stated above, there is a gap in the literature concerning the development of the music degree in Cyprus, the results of the interviews were based on the interviewees’ personal lived experiences.

The investigator will present the information gathered from the two interviews in chronological order, achieving the historical background of the music degree by applying all necessary comparisons and references to the Annual Reports of the MoEC concerning the procedure that was followed. In addition, a comparison will be made between the two participants in those cases where there is an overlap between the two stories or one story adds to the other.

During the academic year 2004-2005, Paul was hired by the Cyprus College 1 as the designer and coordinator of the music degree for that institution (Paul, Q1). The educational system of colleges in Cyprus was similar to the American system as both Paul and Anna mention in their interviews (Paul, Q1, Q3; Anna, Q1, Q3). Both interviewees mention their familiarity with the American educational system because of their own studies and experiences. For the design and application process of the programme, Cyprus College 1 hired four full-time teachers for only a number of ten students and this appeared to be a very positive step for the college. It was clear that the college had expectations for the establishment and growth of a strong and solid music degree. All four teachers worked together to design the curriculum (Paul, Q3).

All the designers’ aims for the programme, with Paul as the main designer and coordinator, were to provide a level of broad professional music education to students, taking into account the financial sustainability of the universities. Additionally, the designers aimed at balancing theoretical with practical courses, including both one-to-one and basic musicianship courses along with ensemble classes (Paul, Q3). However, the curriculum needed to be assessed by the Evaluation Committee in order to proceed to its implementation (Paul, Q2).

Many factors and many limitations affected the design of the curriculum. Although Paul designed the music degree based on the impression given to him by other musicians who lived and worked in Cyprus for a number of years about the level of music education of students in Cyprus, he later realised that the students had gaps in their basic music knowledge. He relied on the feedback that the local community gave to him about the high level of Cypriots’ music education and his starting point for the design of the degree was, therefore, based on these strengths. *“So I would design a programme that would take advantage of these strengths and what I found was that even some with a grade 8 in piano couldn’t find the F sharp on the keyboard. What I came to realize was that if I had to do it all over again I would design a curriculum which could take students at a much lower level”* (Paul, Q3).

The initial intention of the four teachers at Cyprus College 1 was to include introductory courses of basic musicianship (e.g. Introduction to Music Education, Introduction to Music Technology) for four semesters in combination with the non-music courses (e.g. English courses) that were requirements of the college (Paul, Q5).

The MoEC, however, posed great limitations to the development of the music degree. *“The problem is that everything is very heavily regulated by the government, so in everything we did the MoEC came to check us. But they were not actually checking the content of what we were doing but they were mostly checking on procedural issues and constantly comparing us with other things – how do you compare with Greece, with England? So, when they had to bring in the outside experts, who were not, in my opinion, properly informed of what their role was... Their role was to check that we have done things properly and they were just imposing their opinions on us so even though we were a faculty – a young faculty but we were a faculty, nonetheless – we were sort of subjugated to what these individuals believed should be done in Cyprus based on their experiences outside of Cyprus”* (Paul, Q2).

The Annual Reports of the MoEC from 2006 to 2010 reveal precisely that the evaluation committee intended to be rigorous. As the MoEC (2006; 2007; 2008; 2009; 2010) stated, the committee had to examine in detail among others the vision, the aims and objectives, the structure and the course descriptions of a proposed degree to ensure the level of the university. The first design of the degree did not fulfil the committee’s requirements and expectations. Thus, the committee suggested the integration of all introductory courses into one semester. *“The first thing is that it was damaging to the programme directly but it was also damaging to the sense of the department’s integrity. We had one English person and one Greek person... and we asked them to tell us whether or not what we do is good and what to change and we simply bowed down before this. Perpetuating this behaviour, I think it’s the most damaging thing we have done because it still has the effects on both programmes [of the two universities] I think”* (Paul, Q3).

By 2008, a year after the establishment of universities, Anna became the co-coordinator of the music degree which was included in the academic programs of the newly established university, and was majorly involved in the subsequent curriculum revisions. The aim of these changes was to include more course requirements based on the students’ needs, with the possibility of combining courses from both pathways. The students’ feedback was very important at this point. Students expressed their wish to choose courses from both pathways (Q1, Q2).

Moreover, the re-designers aimed to improve the existing courses since the music education pathway was better organised and more comprehensive than the music performance one, by introducing more courses in music performance. *“In my opinion the music education label and music performance label is not correct and it is misleading. Then, the music performance label doesn’t offer to the actual performance of the instrument I think. The one hour of instruction doesn’t actually offer anything practically performance-wise. It’s more theoretical lessons but there are lessons in the performance direction that can be taken as pedagogical lessons or as education lessons”* (Anna, Q3).

The third consideration was related to the number of the students registered for the music degree. *“It was a more practical need that it’s not a big programme and since we have a certain number of students we cannot break them down, offering a class for only two people. Because we see students misled by this music education and music performance and have only two students interested in the performance and then the remaining students, a number of 20-22 students, just take education. So we had to see practically-wise how to offer the courses.”* (Anna, Q3).

Another limitation that ultimately affected the redesign of the music degree was the students’ music-educational levels. As already mentioned above, the

expectations that the department had from the students proved to be higher than their students' actual musical level of attainment. Therefore, during the redesign procedure they had to include additional basic musicianship courses to fill the students' lack of skills and knowledge (Anna, Q5).

During the summer of 2008 the re-designers, as Anna stated in the interview (Q1), were able to:

- Unite and smooth the differences between the music education and music performance pathway
- Revise syllabuses
- Add new bibliography or upgrade the current bibliography on each subject
- Redesign the overall curriculum in order to acquire the *European Credit Labels*

The music degree was redesigned so that it comprised two years of common study for all students with core requirement courses and two subsequent years of major pathways on music education or music performance. While redesigning the music degree, the teachers moved some courses to the core requirements. Moreover, during the summer of 2009 a few more changes took place leading to the formation of the finalized programme (Anna, Q1).

Moreover, it is important to note how both participants took into consideration the labour market in the development of the music degree, both agreeing that students would probably never work as music teachers in public schools in Cyprus, due to the hiring limitation and the problematic governmental hiring system, and how they should prepare their students to teach in conservatories (Paul, Q5, Q6; Anna, Q5, Q6). *"In fact we know that our students will not work as music teachers [...] we know that most of them they teach privately, or in collaboration with some 'odeion' [conservatory] or something like this. We were hoping that some of these things will be able to make some money playing."* (Paul, Q6). *"The market as well; we had to design some courses taking into consideration what they could be able to do career-wise after they graduate from here. So, we had to take into consideration that some students had to teach in private schools. [...] Other courses were designed based on the fact that some students might teach in schools, maybe not so much right now – they might never teach to high schools and primary schools etc. –but some courses were designed and we still have them based on the fact that the students will teach in schools. Another course, the music in early childhood course, was designed having seen that there was a tendency for pre-school music education."* (Anna, Q5).

As noted above, both designers of the music degree undertook their undergraduate music studies in the USA. They both mentioned that they were more familiar with the American system and that this had an impact on the curriculum design. Question 4 from the interview schedule considered whether the designers' own education had affected the curriculum design. The investigator initially asked them to list the ten essential and desirable courses for the ideal curriculum and then to mark the ones that had been included in their education as undergraduate students. It was noticeable how 80% of Paul's ideal curriculum had been included in his own education (See Table 4.1).

*Table 4.1: Paul's Ideal Music Degree Curriculum*

<b>Ideal curriculum</b>	<b>Education</b>
<b>Individual lessons</b>	✓
<b>Ensemble playing</b>	✓
<b>Technical Theoretical analysis</b>	✓
<b>Humanistic Topics/ Musicology</b>	✓
<b>Sociological, Anthropological Topics/ Ethnomusicology</b>	
<b>Keyboard Harmony</b>	✓
<b>Aural Skills</b>	✓
<b>Creative Compositions</b>	
<b>Composition in style (e.g. counterpoint)</b>	✓
<b>Philosophy</b>	

Regarding Anna's answer to this question, 60% of her ideal music course had been part of her own education (See Table 4.2).

*Table 4.2: Anna's Ideal Music Degree Curriculum*

<b>Ideal curriculum</b>	<b>Education</b>
<b>Pedagogical Practice and Issues</b>	✓
<b>Greek and Cypriot 'music history' (inclusive of folk and art)</b>	
<b>Music appreciation</b>	✓
<b>Music Theory-Form traditional 18<sup>th</sup> century to contemporary issues</b>	
<b>Music History – Appreciation approach and current topics</b>	✓
<b>Music analysis – From score to 'paper'</b>	✓
<b>Performance practice (all eras)</b>	✓
<b>Arranging, Orchestration, Instrumentation</b>	✓
<b>Principles of Ensembles (Choral and Instrumental)</b>	
<b>Teaching Music to all ages</b>	

Both participants admitted that their own education had influenced their design of the music degree in Cyprus.

There have been many developments since the first version of the programme curriculum. Most of the teachers have been gradually promoted to the rank of assistant professor, and are constantly building their research profiles. Additionally, the general overall level of students is improving. However, one limitation still exists and that is the lack of sufficient infrastructure, such as practice and rehearsal rooms, as well as recital halls. There is a definite and urgent need for additional investment in the departments' facilities (Paul, Q2).

Regarding the position of music history in music curricula in Cyprus, it was stated that students' skills, abilities and knowledge are not at a level to respond to the expected course requirements. *"Musicology is not just the facts of the music history; it's a gathering, a certain collection of information, scores, readings, listening to pieces of music, looking at all of this stuff and giving the students to make some sort of personal interpretation of this and the expressing that interpretation in writing. That's what history is. Music history now is facts about music and this is what we don't get to do. That's for a variety of reasons such as curricular. I mean, not all our students are able to do this"* (Paul, Q8).

Apart from the students' lack of skills and knowledge, their attitudes to the course are negative since they consider music history to be boring. Moreover, there are limitations to the students' abilities in critical thinking and research. *"It's becoming boring for the students. One thing that they say is, 'we can't take any theory anymore... we have to have something more practical'. It depends how it is taught, however, it comes from their own weaknesses as well, to be able to express themselves and have critical opinion. Our students are used to being fed the information with the spoon. So any course that might ask them to do some research, go to the library, find some books, read something, express an opinion about something, it's considered tiring by them. So I think there is a misunderstanding about the whole course"* (Anna, Q8).

#### **4.1.3 Discussion**

The Evaluation Committee's impact on the design of the music degree in Cyprus was a recurring issue discussed during the interviews. Many debates took place among the designers of the degree and the members of the Evaluation Committee.

The first debate was related to the Evaluation Committee's role and how this was perceived by the designers of the programme. While the role of the academics who were appointed by the Evaluation Committee was strictly to evaluate the structure and course descriptions of the proposed degree, the designer and coordinator of the music degree at the Cyprus University 1 pointed out how those academics proceeded, instead, to comparing the programme with similar programmes offered in universities in Greece and England where they actually taught themselves. Thus their own personal experiences and knowledge in terms of music curricula at their universities became points of reference and comparison.

It is a moot point as to whether an American academic should rather be appointed by the Evaluation Committee for this specific purpose, since the university, as Paul mentioned in the interview, follows the American system of higher education. After a close examination of the 'Private Universities (Establishment,



Operation and Control) Law, 109 (I)/2005', article 10 (2c), there is no reference to the counties of origin of recruited academics.

Moreover, the fact that both Paul and Anna admitted that their undergraduate education (both in the USA) had influenced their approach towards the curriculum design and the fact the private universities in Cyprus are based on the American university system can lead only to one conclusion: the evaluation should not be compared to the English or Greek system of higher educations. The committee should initially have acknowledged the differences among English and Greek universities on the one hand and Cypriot universities on the other, and focussed on the fact that private universities in Cyprus base their curricula and degrees on the American model.

A second debate was related to the course descriptions. The original version of the curriculum, which included introductory courses for four semesters, was not applied, since the appointed academics of the Evaluation Committee had asked for all the introductory courses to be taught in one semester. However, Paul noted his disagreement, highlighting that they had not focused on the content of these courses but only paid attention to the course title.

As mentioned above, both the designer and re-designer agreed, they designed the curriculum based on the local community's assumption and assertion that the overall students' level of music-educational attainment in general was relatively high. At the first stage, they designed the curriculum targeting high level students. However, this turned out to be a limitation of the programme and they had to re-design it in 2008 to make it more accessible to students with a lower level of musical education. Once more, this issue could relate to the members of the evaluation committee and their role since they could have been better informed about secondary music education and the music education that music private schools provide in Cyprus in order to better assess and evaluate the degrees. However, the designers' role also owed to be correctly and better informed about the status of music education in general.

The parameter of the Cypriot market (or labour market) and whether it was actually taken into consideration by the designer and re-designer of the music degree is another important issue. Although all higher institutions currently offer a Bachelor of Arts in Music, pathways include music education and music performance at the two main private universities in Cyprus.

Anna confirmed that most students selected the music education pathway. Most secondary and primary schools in Cyprus are public schools and there are only few private schools. Currently, in order to be employed as a teacher in a public secondary school –music teachers are only hired in schools of secondary education, graduates have to register their degrees under a long list of applications at the Educational Service Commission of the MoEC where their evaluation units can only exceed those of the musicians registered in the same year as them (MoEC, 1999).

The extraordinary fact is that, today's music graduates will never be employed in secondary state schools due to this long list. Thus, a question that should be posed relates to the reason why such an extensive selection of music education courses is offered by the universities in Cyprus when the employment possibilities are so limited.

Although both interviewees stated that they considered the employment opportunities when designing the music degree, they both admitted that they were aware of the fact that their students would never be able to work as music educators, given the current procedures of employment in public schools. Paul mentioned that

they expect that their students will teach in private music schools (academies) or as freelance performers. This demonstrates that the market was not one of the main parameters taken into account.

Moreover, neither the Evaluation Committee nor the university asked for a business plan that would cover this issue. Anna mentioned that during the re-designing process, they included courses for early childhood music education since there is a trend and demand in the market for early childhood education. This could be evaluated as a positive action as it will probably create job opportunities for some of the students. Thus, the need to expand the scientific fields provided needs to be re-examined, taking the labour market into consideration.

With regard to the development of music history courses, which will lead us to the second part of this chapter, many limitations appeared during the first design and are still present now, as both interviewees stated. The music history area was initially designed to be taught in four semesters and this was a decision upon which all the designers agreed. Paul, however, as the only musicologist, seemed to disagree with some of the decisions concerning the music history area, but democratic procedures needed to be followed. As a result students have a wrong impression about the course itself. Current music history pedagogy in Cyprus is presented later in this chapter.

## Part two

### 4.2 Music History Courses in Cyprus

*“I don’t think we do a very good job and I include myself in this [...]. What we normally do at music history class, we bombard our students with other people’s interpretations, but not even necessarily ours.” (Paul, Q: B:2).*

A review of the current research highlights considerable limitations to the current teaching approaches, especially in Cyprus, since this area has not been studied at all. The learning outcomes for music history courses, as they appear in the online course outlines of each of the three universities, list the pedagogical tools used for the delivery of the course such as lecturing, reading, discussion and the use of audio and audiovisual materials.<sup>6</sup> Moreover, the Cypriot universities’ courses outline the aims as being the exploration of Western music within the broader historical context, correlating music history with the cultural philosophical and social development of every period.

In order to explore whether the current teaching approaches of the music history course in Cyprus meet the aims described in the course outlines of each institution, interviews were carried out with six music history teachers in all HE institutions in Cyprus that offer a Bachelor’s degree in Music. A second aim was to establish students’ attitudes towards music history course from the teachers’ perspective. In addition to this, one further issue was to examine the teachers’ effectiveness from the music history teachers’ point of view. The final aim was to

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<sup>6</sup> **Cyprus University 1**, Course descriptions, Music History course, available at: [http://www.euc.ac.cy/easyconsole.cfm/id/788/course\\_id/781](http://www.euc.ac.cy/easyconsole.cfm/id/788/course_id/781), Accessed: 10/9/2011

**Cyprus University 2**, Course descriptions, Music History course, available at: [http://unic.ac.cy/ECTS\\_Syllabi/MUS-101.pdf](http://unic.ac.cy/ECTS_Syllabi/MUS-101.pdf), Accessed: 10/9/2011

**Cyprus Conservatory**, Courses, available at: <http://www.artemusic.org/images/lessons/lessons.pdf>, Accessed: 10/9/2011

explore the teachers' perspective on the pedagogical tools proposed by the investigator.

The music history course is taught in English at two of the institutions while the third institution offers courses in both English and Greek. The musical periods covered by the courses at the three universities are the history of music from ancient times (500 AD) until the 21<sup>st</sup> century.

This section of the research focused on four main questions:

1. What approaches are adopted for the teaching of music history at universities in Cyprus?
2. How can primary sources influence music history pedagogy?
3. How can audio, visual, audiovisual materials and technology be used most effectively in music history courses?
4. How effective is research as a teaching approach?

#### **4.2.1 Method**

This study involved all six music history teachers, who currently teach or used to teach the music history course as part of the music degrees offered by the three HE institutions in Cyprus. The sample is considered to be representative for the establishment of the current teaching approaches in Cyprus.

All six participants were approached by e-mail or telephone. While some of the interviews were held at the participants' institutions, one was held at a cafeteria near the institution and another at the participant's home. All the interviews lasted approximately 30 minutes.

The interviews were audio-recorded and transcribed verbatim. Four of the interviews were carried out in Greek and were subsequently translated by a professional translator. However, the original transcription was taken into consideration by the investigator too. The English translation was used only when there was a need to insert a quotation. The remaining two interviews were carried out in English. The transcripts were analysed with IPA. The steps that were followed after the initial transcription of each interview with descriptive comments included, were the development of emergent themes, the identification of connections across emergent themes, the abstraction which led to the development of the super-ordinate themes, polarization when this occurred, the numeration of each emergent theme in order to identify the frequency of the discussion of a theme and the inter-connections between all participants in order to conclude on the basic super-ordinate themes and compare them (Smith et al., 2009).

During the interview schedule (See Appendix VII), all the interviewees responded to similar questions within a semi-structured interview. The questions fell into two main categories:

- The current teaching approaches and the status of music history pedagogy in Cyprus without the investigator's personal opinion.
- The participants' attitude to the teaching approaches presented and suggested by the investigator.

A follow-up analysis was undertaken through the lens of the Engeström's model of activity theory. The themes that emerged from IPA were inserted into the

model in order to better understand the current status of the music history course in Cyprus.

#### **4.2.2 Participants**

Paul, Anna and Jane are PhD holders and teachers in musicology. Edward, Carole and John are MA holders in music or conducting without any expertise in general music history or musicology. Four of the participants, Paul, Anna, Carole and John, are between 30 and 45 years old and the remaining two participants, Jane and Edward, are over 70 years old.

One of the interviewees currently works at the Cyprus University 2 and two of the interviewees are teachers at the Cyprus University 1. The other three participants are currently teaching or taught in the past the music history course at Cyprus Conservatory. Jane is a Greek PhD musicologist educated in Greece and the USA. John holds an MA in music, educated in both the USA and the UK. Carole is a holder of a MA in music and was educated in Cyprus and the UK. Edward is a conductor with more than 30 years' of international experience with orchestras and operas. He was educated in the UK and Australia.

#### **4.2.3 Reporting and Analysis**

The analysis was based on the interviewees' responses in the interview. As a result of the IPA analysis, four super-ordinate themes emerged, namely:

1. **Current teaching approaches on the Music History course in Cyprus**
2. **Students' attitudes towards the Music History course in Cyprus**
3. **Teacher effectiveness**
4. **Teachers' attitudes to the suggested teaching approaches**

##### *Current teaching approaches on the music history course in Cyprus:*

The current teaching approaches that are presented in the table below were chosen based on the recurrent themes that were present in three or more of the participants' replies.

*Table 4.3: Current Teaching Approaches on the Music History Course in Cyprus*

<b>Teaching approaches</b>	<b>Responses</b>
Use of audio materials	6 out of 6
Discussion	5 out of 6
Development of critical thinking	4 out of 6
Themes close to the students' culture	4 out of 6
Researching at home	4 out of 6
Use of a textbook	4 out of 6
Lecturing	3 out of 6
Use of the board	3 out of 6
Use of audiovisual materials	3 out of 6
Use of visual materials	3 out of 6
Musical analysis	3 out of 6

The use of audio materials seemed to be the most frequent answer with regard to the teaching approaches that are currently used in all HE institutions in Cyprus since all participants use this approach. However, this pedagogical tool was the only one reported by all participants during the interview procedure.

It is important to note that, although five of the six music history teachers used discussion as a main part of their classes, only four of the participants attempted to develop their students' critical thinking. One issue arose from the participants' responses concerning the use of primary sources. While none of the participants mentioned primary sources in the Part A: 5<sup>th</sup> question of the interview schedule about the main resources that they used in their classes, five of the participants responded positively to the Part B: 7<sup>th</sup> question of the interview schedule, noting that they used primary sources when the lesson allowed them to do so. However there is an emerging question as to whether or not the use of primary sources is only occasional.

Four of the participants used themes close to the students' culture which, the teachers felt, gained their students' attention and held their interest for longer. Moreover, only four of the teachers stated that they use a textbook to support their courses when the use of a textbook is obligatory according to the MoEC and, additionally, four teachers made reference to the use of independent research at home.

The remaining current teaching approaches mentioned by at least three of the participants included lecturing, use of the board, use of audiovisual materials, use of visual materials and musical analysis. The use of the board was reported to be for drawing timelines whilst the use of audiovisual materials covered mostly subjects concentrating on opera. However, on some occasions the use of audiovisual materials involving live concert recordings aimed at encouraging discussion about the performance of a piece.

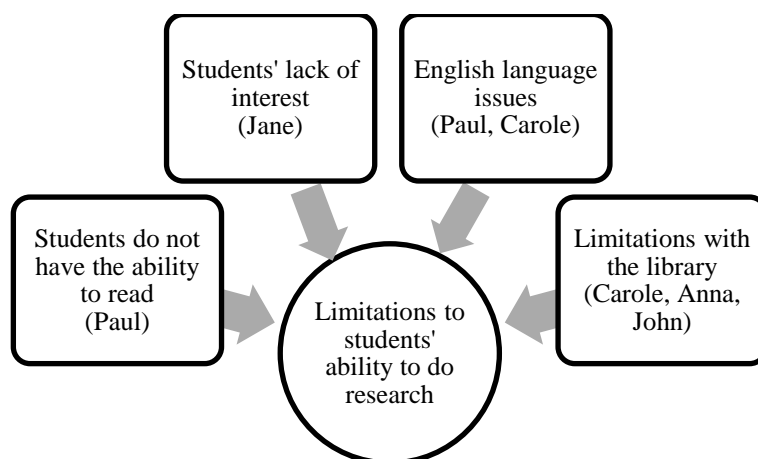
The use of visual materials as a resource varied among the participants. While one participant mentioned that various pictures are included in the textbook and therefore reference is only made to them, two other participants reported that they introduced visual materials (e.g. paintings and/or pictures representing the social and cultural events of a period). However, these materials were only used occasionally. Finally, musical analysis was used in order to support the examination of musical pieces and observe the evolution and development of music through a more practical method.

Regardless of the teaching approaches that were used in the music history courses, some limitations were expressed by the participants, namely:

- Limitations to the students' ability to carry out research
- Limitations to the use of cooperative learning
- Limitations to the use of technology.

First of all, five of the interviewees identified a limitation concerning the **students' ability to carry out research** and how this is correlated to the development of critical thinking. Various different themes that appeared in the participants' responses led to four different possible sources considering this limitation. Figure 4.1 highlights the four factors that currently affect the students' ability to carry out research:

Figure 4.1: Limitations in Students' Researching



A discussion was held about the students' ability to read and how this can have the wrong impact, decreasing the development of critical thinking. Students in Cyprus are used to being spoon-fed information, as Anna mentioned, and therefore reading is not much supported even by the departments. This also emerged from the participants' responses to questions regarding the current teaching approaches that they use for their courses. Only two of the participants use academic and newspaper articles to support their classes.

A second factor also contributes to the first limitation, which is the lack of interest in the music history course. This limitation seems to affect the teachers' efforts to include research in their classes. As a result, the participants identified a lot of gaps in students' knowledge of music history. *"I was willing to involve them the first year I came to Cyprus but I realized that this kind of research – music history in general – does not really interest them. Additionally, the students have a lot of gaps. Therefore, every attempt was unsuccessful so I stopped trying"* (Jane, Q: A:2).

The third factor affecting the students' ability to carry out independent research was their level of competence in reading documents written in English. As mentioned above, two of the institutions offer their music courses in English. The same applies to the third institution which also offers the degree in Greek, given the fact that the translated books in Greek often poses some limitations, obliging students to read sources written in English for their research. *"...which means that they probably didn't do very well in their English classes, which means that they are not likely to subdominant read a 30-page musicological article. There are people who have trouble of English and reading. Music history forces you to confront those problems, and people don't want to"* (Paul, Q: A:2).

The fourth factor that affects students' research ability concerns the HE institutions' libraries which, as the interviews revealed, do not offer an adequate variety of sources to support actual research. *"I cannot be effective if I try to get them to writing and talking and thinking. If they don't have sources to go back and find things I am talking about."* (Anna, Q: B:4).

**Cooperative learning** is the second limitation encountered in music history courses in Cyprus. Most of the participants gave a negative answer to the question whether they use this approach. However, it is important to examine this issue in more detail since some participants appear willing to use this method, but they do not know how to use it effectively. *"I don't like working in groups. Maybe I don't know it. I don't have experiences through group working. I tried it a few times but they were*

*very antagonistic the groups among them and then they took it to another level and then it didn't work. Maybe I didn't use it correctly" (Anna, Q: A:7).*

The final limitation that emerged relates to the **use of technology**. Most of the participants stressed their weakness in this regard. Although some of the participants are young, this issue is a concern for some of them too. Additionally, it has been suggested that the university should invest more in technology in order to support the music history course more effectively.

#### *Students' attitudes towards music history course in Cyprus:*

Responses to the question of how the participants observe their students' attitudes towards the course fell equally into two categories with the same number of participants mentioning each option, as seen also in the table below:

- Positive attitude towards the music history course and
- Passive attitude towards the music history course.

*Table 4.4: Students' Attitudes towards Music History Course in Cyprus*

<b>Recurrent Themes</b>	<b>Carole</b>	<b>Jane</b>	<b>Paul</b>	<b>Anna</b>	<b>Edward</b>	<b>John</b>	<b>Present in over half sample</b>	<b>Responses</b>
Positive attitude	YES	YES	YES	NO	YES	NO	YES	4 out of 6
Passive attitude	YES	NO	YES	YES	NO	YES	YES	4 out of 6

The first category (positive attitude), as well as the second category (passive attitude), are mentioned by four participants. Remarkably, two of the participants perceived that the students' attitudes is solely passive (Anna and John). Another two participants, who are over 70 years old (Jane and Edward), and have more teaching experience than the other participants who are under 45, observed that their students are very positive. However, polarisation occurred at this stage since, in another part of the interview, Jane asserted that music history did not interest the students. The last two participants, Carole and Paul, identified both passive and positive attitudes to the course.

Some of the participants attempted to distinguish their students' specific interest in the musical periods they teach and tried to provide explanations for this issue. Others appeared to believe that students study music history because they are forced to. *"There are some students who are very practically oriented so any sort of theoretical to text realisation is going to be difficult for them. There is this category of students that you might say they are lazy or they are not that smart, there are some students who are just not interested."* (Paul, Q: B:3).

During the interviews, the participants observed that only a portion of students are interested in the course, while other participants did not categorise their students and identified only positive attitudes. *"But once you are interested, are extremely interested and these are the students I am most gratified to teach obviously because what I find is that they come in not very interested but when they see what music*

*history can be, it become even more interested” (Paul, Q: B:3). “There are students that just want to pass the course and do the necessary requirements to accomplish that” (Carole, Q: B:3). “Very positive, all students wanted to learn more” (Edward, Q: B:3).*

Thus, both positive and passive attitudes towards the music history course are identified. Positive students appear to be highly interested in the subject of music history, while passive students are less interested or face various problems such as difficulties with English.

#### *Teacher effectiveness:*

Analysing the next super-ordinate theme, i.e. teacher effectiveness, all themes – and not only the recurrent themes – were placed in three categories (see Chapter 2, section 2.4):

- Knowledge of the subject and didactic knowledge (e.g. Arnon and Reichel, 2007)
- Personal qualities (e.g. Helterbran, 2008)
- Student and Teacher relationships (e.g. Cohen et al., 1996)

All participants focused on the first category: ‘Knowledge of the subject and didactic knowledge’ (e.g. Arnon and Reichel, 2007) while the characteristics that fell into the third category (student and teacher relationships) were not mentioned (see Table 4.5).



Table 4.5: Ideal Teacher's Characteristics from the Teachers' Perspective

Knowledge of the subject and didactic knowledge	Personality	Student and teacher relation
<b>Able to communicate knowledge</b> (e.g. Pozo-Munoz et al., 2000)	<b>Sharp</b> (Pozo-Munoz et al., 2000)	
<b>Knowledge</b> (e.g. Pozo-Munoz et al., 2000)	<b>Dedication</b> (Manford, 1996)	
<b>Be a musician</b> [content skills - (e.g. Arnon and Reichel, 2007)]		
<b>Organization</b> (e.g. Helterbran, 2008)		
<b>Research</b> (e.g. Arnon and Reichel, 2007)		
<b>Capable of teaching activities</b> (e.g. Pozo-Munoz et al., 2000)		
<b>Underlying structure of the concepts being taught</b> (e.g. Shulman, 1987)		
<b>Motivation</b> (e.g. Klonari, 2007)		
<b>Use of resources</b> [make use of teaching methods – (e.g. Arnon and Reichel, 2007)]		
<b>Development of critical thinking</b> (e.g. Klonari, 2007)		
<b>Students' participation</b> (e.g. Klonari, 2007)		
<b>Deep understanding of music history as part of society</b>		
<b>Develop students' research skills</b>		

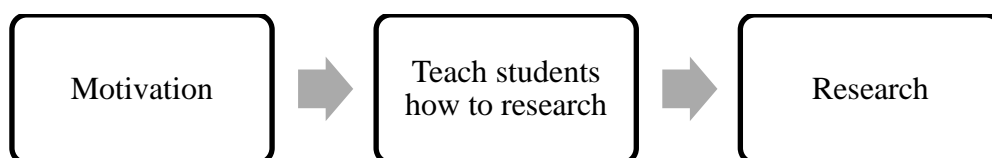
The next stage of the analysis of this super-ordinate theme was based to the identification of recurrent themes. Five of the participants agreed that the music history teacher should be able to 'communicate the knowledge' (e.g. Pozo-Munoz et al., 2000), 'develop students' critical thinking' (e.g. Klonari, 2007) and 'develop students' research skills'. Additionally, four of the participants noted that teaching should be supported by the use of audio, visual and audiovisual materials [which fits into 'make use of teaching approaches' (e.g. Arnon and Reichel, 2007)].

According to the participants, students should initially come to their own understandings concerning music history in general. The music history teachers seemed to feel strongly that they have a responsibility to involve students more actively in their courses. *"I think there should be a personal approach and the information you give them should come as if they have thought of it themselves. To ask questions to make them think"* (Edward, Q: B:5). *"The teacher should be interested in the kids' own views, in their judgments and provide the means with which students can develop their thoughts and find different ways of relating music with logic"* (Jane, Q: B:2). A variety of views supported the recurrent theme, i.e. the development of students' researching skills.

As the participants mentioned, music history teachers should motivate their students to be interested in the subject of music history, which will then motivate them to carry out research on their own, by providing only some hints. *“I appreciate that, [...] since it’s so easy to find information, the only thing you have to give are some hints, students can get the information themselves from everywhere and then they can only make comparisons.”* (Jane, Q: B:2). *“I think that the teacher should be organized, to transform the knowledge clearly, to elicit questions from the students. You don’t have to give them the answers. In this way the student will be motivated to look for the answers himself and it is important to motivate the student to want to search for more.”* (Carole, Q: B:5).

The next step following motivation is to teach students how to conduct their own research since this was a limitation identified in the first super-ordinate theme, Current Teaching Approaches on the Music History Course in Cyprus. *“Give them the tools to explore it [...] and make them realize what research is. Not difficult research but the essence of thinking about music, understanding music, processing it and writing it”* (Anna, Q: B:1). Thus, by putting these steps in order, a model of how to develop students’ research skills as well as their ability to use research tools and techniques can be developed as shown in the figure below.

Figure 4.2: Developing Students’ Research Interests and Skills



In relation to the recurrent theme, ‘use of resources’ responses supported the use of audio and audiovisual materials, as well as the importance of attending concerts to reinforce the music history course, gaining the students’ interest and better understanding of the subject of music history.

A frustration for two of the participants came when they were asked to describe an ideal music history lesson. *“I cannot answer this question. Because when you can do whatever you want, then you do not know where to start from. I cannot answer. Because the history lesson should include everything, I would use documentaries showing various marking points in an era, I would be playing music, I would ask them to do some research. There are so many things you could do”* (Edward, Q: B:11). *“I really don’t know. I just had a thought that is not an honest answer to what you are asking me. Students could read various sources, watch documentaries about a specific period in Beethoven’s life and then play an audio example of a sonata or a symphony and have a discussion about it.”* (Jane, Q: B:11).

Although this issue is presented in fewer than half of the participants’ answers, it is worth mentioning, since as stated earlier in the second super-ordinate theme, these two participants are older than the rest. Edward stated that in his ideal music history lesson, some of the teaching approaches would be the use of documentaries about various events in an era and the involvement of students in research. In the same way, Jane included the use of documentaries in her ideal lesson. Both participants were unwilling to describe the ideal music history course for them.

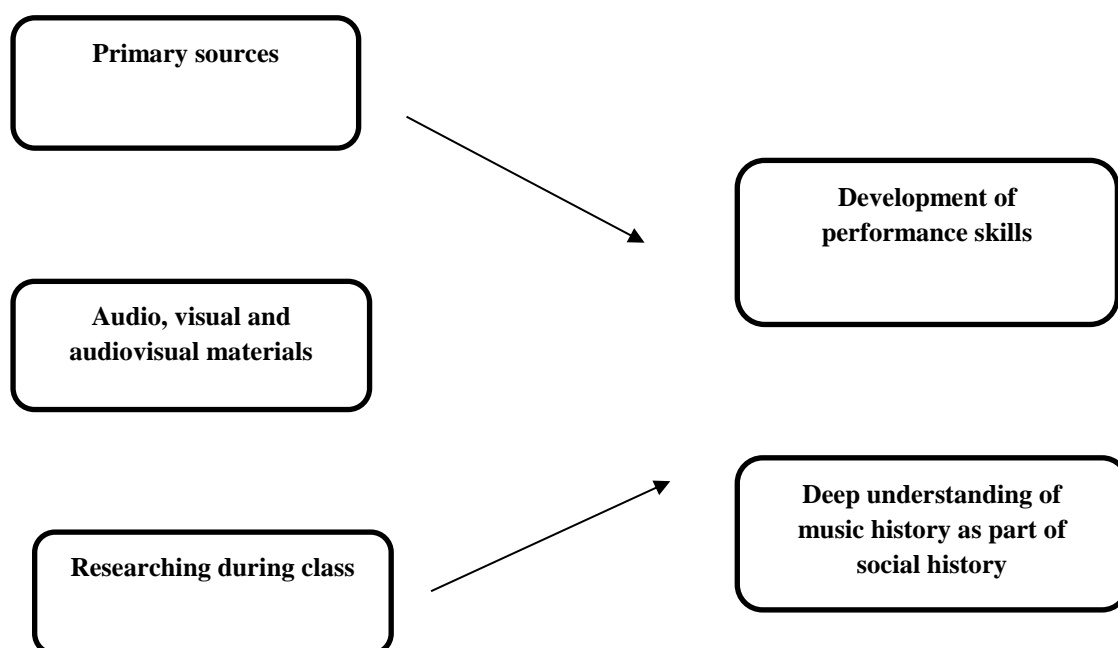
### *Teachers' attitudes to the suggested teaching approaches:*

At this stage, specific teaching approaches to the music history course were suggested to the participants by the investigator, exploring the development of research skills through cooperative learning in class. This could be based on the teacher providing articles and chapters from books to the students to enable their research through various sources during class in a student-centred environment, in order to come to their own understanding of the evolution of music and, in this way, develop their critical thinking.

Additionally, the teacher could provide primary sources (e.g. composers' letters), audio, visual (e.g. paintings, pictures) and audiovisual materials (films, documentaries), in order to allow students to better appreciate the social, political and cultural background of each period of music. All questions were concerned with the participants in the same way (Q6, Q7, Q8). The questions asked for their opinion on these approaches.

Teachers showed a positive attitude to the approaches suggested by the investigator. With a close examination of the recurrent themes and in comparison to what the participants appreciate as effective teaching, it could be suggested that the use of resources, the use of primary sources and research during class can have a positive impact on students, enhancing the development of an in-depth understanding of music history as part of social history and their performance skills as seen in the figure below:

*Figure 4.3: Participants' Evaluations of the Suggested Teaching Approaches*



*“...To make them put a story into an image. Understand the history under the real time of the specific era. So, go back into the era themselves, understand it, see how it affected each composer and see how was composer in real time. See them from 2D to 3D and have them understand why each movement was created, the music of*

*that movement, how it was affected by society, even the industrialization, the printing, belonging to the patrons, becoming freelancers, have the composers themselves teach. To realize how the evolution of society affected their lives, how they lived, understand the notion of court, etc. Because they have no idea what is the court it's something vague for them. So, take the vague terms that they hear the vague story and put it into reality. And it is easier especially in the 20<sup>th</sup> century” (Anna, Q: B:7).*

Based on the evaluations of the interviews, the new approaches should have a positive impact on students in terms of the development of a deeper understanding of music history as part of social history. Additionally, the responses emphasised the contribution of the use of primary sources to the understanding of the social status of a musical period since the student will be able to consider the composer not only as an individual but will also comprehend the circumstances under which a composer worked.

Due to the fact that a large number of students also attend performance classes, the interviewees suggested a number of ways in which these approaches can also develop and support the students' performance skills. This is achieved by gaining a deep understanding of the period and the techniques that were used in each musical period.

The final recurrent theme that emerges from the participants' responses relates to research during class. At this point, a number of contrasting opinions were offered by the participants. While four of them argued that the suggested approaches may have an effective impact on students, the other two identified some limitations to the practical aspects of this approach. These two interviewees stressed that lecturing is unavoidable and stated that they were not willing or able to change their teaching approaches.

An effective pedagogical tool can be provided through the use of primary sources, as the participants emphasized. Students can be intrigued by primary sources, enabling them to find evidence for various social realities of the period. Moreover, this method can assist students in getting to know the composer as a person and reaching their own conclusions. *“It makes them feel more in touch with the person themselves. It puts them in a more personal relationship with the composer. It takes them back to time and it makes them understand things better and feel like they are the corresponded. [...] It's direct tool and helps them understand better.” (Anna, Q: B:6).*

With regard to the various skills that could be developed by applying the approaches suggested by the investigator, three of the participants agreed that these methods could be important for students' performance skills. Without the appropriate knowledge of music history, students would be led to mechanical performances. Knowledge of the musical background of the period of the pieces that the students perform enhances their better understanding of the musical forms and different styles. *“He needs to know what he is playing and if he does not know the historical context and the historical period that the music was written in, the composer's influences while composing a particular piece, the listening influences, and the aesthetics and philosophy of the time, I believe that the student will not be able to appreciate the piece as a whole and the performance will be mechanical.” (Carole, Q: B:1).*

Researching during class in a student-centred environment was the main suggested teaching method. Apart from the development of students' research skills, this approach can assist students in studying history by having them extract information on their own, instead of receiving all the required facts from the teacher

as part of a lecture. This approach can ensure students' active participation and can lead to debate during class on various issues related to music history, in contrast to the old-fashioned teaching style where students are merely passive listeners. *"I do believe that music history should be more oriented towards- in a sort of giving the students the historical problems as exercises so that they actually do history themselves. History is identifying a bunch of facts, isolating them, interpreting them and then expressing their interpretation. What the students could learn from an exercise you just described is how to identify a problem which is relevant to the sources. And then they will try to solve the problem with the source. And that's very useful, it's very good thing to do. [...] I think that this is actually the way of teaching music history at least at the extent of dealing with the sources. I hadn't thought about this"* (Paul, Q: B:2).

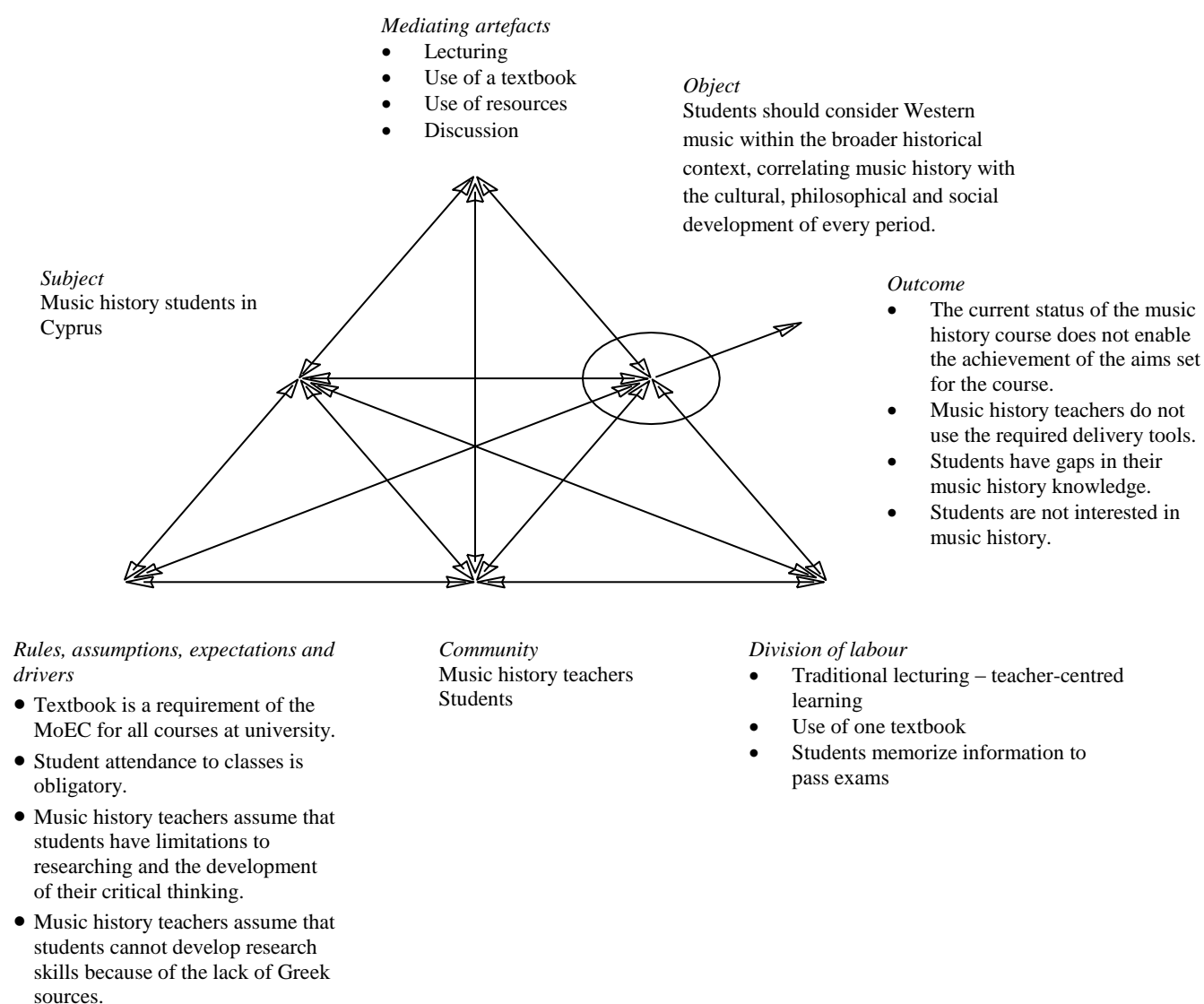
The opposite view to this approach concentrated on the importance of giving a lecture, i.e. the music history teacher provides all the information for the students without letting them to be part of the lesson. This is justified by the fact that music history on some occasions is simply information and this approach could prevent teachers from providing all the information needed for the knowledge and understanding of music history in general. *"There is no time to do this during class. I think it is useful to some extent. Lecturing is unavoidable; otherwise what is the teacher doing there? I don't appreciate that with this method you can give them a complete picture of the course"* (Edward, Q: B:6).

As identified from the 3<sup>rd</sup> super-ordinate theme and in comparison to its recurrent themes, the use of audio, visual and audiovisual materials can be used effectively in music history pedagogy. Thus, it is suggested that the use of resources be included in the final analysis of teachers' attitudes to the suggested teaching approaches.

#### **4.2.4 Cultural-Historical Activity Theory**

The main features of the current status of the music history course in Cyprus are summarized in terms of Engeström's model in Figure 4.4. This model aims to find whether an *outcome*, which emerges from a combination of factors including *mediating artefacts, rules, assumptions, expectations and drivers, community and division of labour*, supports or differs from the *object*. Applying this model to this study's results, it seems that teacher-centred learning approaches, such as lecturing and the use of textbooks, which are also presented as rules by the Ministry of Education and Culture in Cyprus, prevent the outcome in supporting the object.

Figure 4.4: Current Status of the Music History Course in Cyprus



#### **4.2.4 Discussion**

Examining the main outcomes of the analysis, it is important to identify relationships between all four super-ordinate themes in order to obtain the overall results for discussion. Generally, some of the suggested teaching approaches appear as limitations to current teaching approaches in Cypriot HE institutions and an effort has been made among the participants to identify the reasons and provide suggestions to overcome them.

Accomplishing the first aim of this study, it is suggested that current music history teaching approaches do not meet the universities' stated course outlines. Although the course delivery tools include, to a certain extent, the use of lectures, discussion and the use of audio materials, reading appears to be limited on the music history course and it has been described as one of the students' basic limitations. Moreover, the use of audiovisual materials appears only occasionally.

While the broader aim, as this appears in the course outlines, is to enable students to develop a deep historical understanding, relating music history to the cultural, philosophical and social development of every period, the participants admitted their weakness in using the appropriate tools to facilitate this overall understanding (e.g. technology) and concentrated on their students' knowledge gaps in general music history.

The emergent theme discussed in all four super-ordinate themes concerned research. While four of the music history teachers require their students to conduct research at home in the form of assignment, and only Anna sometimes uses research during class through academic articles, the ability to research was seen as one of the most important weaknesses of the students.

The participants agreed that it is their responsibility to develop their students' research and critical thinking skills. Thus, the model that emerged took into account the fact that teachers should motivate students to do research and teach them to do so, and then proceed to assign an actual research task. Motivation is considered essential since a lack of interest in the subject of music history has been identified.

Moreover, regarding the second stage, it is important to teach students how to deal with academic articles and confront their English language issues. In addition to this, among the restrictions on carrying out proper research, one should not exclude the current status of the available sources in the university libraries. Even if music history teachers were willing to develop their students' research skills, the current status of the university libraries would prevent them from providing the required resources. It is underlined that the main purpose of the university libraries is to support research.

Specifically for the music history course, which is one of the most important courses in the Cypriot music curriculum, the sources in the university libraries are insufficient since they cannot support students' research needs. Although this limitation appeared in all super-ordinate themes and an overall package has been presented, including the identification of the problem with its sources, three of the participants did not appreciate that research during class could be useful for the students on some occasions.

Students' attitudes to music history courses should draw more attention and consideration by the music history teachers in Cyprus. According to the participants, students in Cyprus view music history courses as difficult to cope with and, therefore, they are not interested. Regarding the students' limitations, it is important to note how, without the appropriate researching and reading skills, it would be difficult to

comprehend music history. Although the music history course is extremely important for the musical development of the undergraduate students, according to all six participants, the students do not have the appropriate background and knowledge to follow and complete it.

Another point of discussion is the effective teacher's model that has been identified through the analysis procedure. The music history teacher, beyond having good communication skills and by using the appropriate resources, should be able to develop the students' critical thinking and research skills, enabling them to understand music history as a part of social history. However, the appropriate use of resources should be supported by the appropriate technology and teachers' knowledge of how to use the equipment. Thus, universities need to invest in technology and organize seminars about the effective use of technology.

In conclusion, the teaching approaches suggested by the investigator resolve some of the identified limitations. In general, the participants' evaluation results concluded that these approaches could lead to the development of an in-depth understanding of music history as part of social history. This evaluation belongs to the learning outcomes of the suggested teaching approaches and is therefore appreciated as a positive result.

### ***4.3 Conclusions***

To sum up, the first part of this chapter, making specific reference to the designers' intentions for the music history course, points out that their initial aim was based on a combination of theory and performance studies through one-to-one classes, ensemble classes, and orchestra or choral classes with musicianship courses as part of an introductory basis for four semesters.

The designers' own education was one of the main factors that influenced the design of the undergraduate programme, since both of them admitted how it had influenced the design of the curriculum by 70%. In relation to the impact that the state of pedagogy had, both designers confirmed that they had been obliged to follow MoEC regulations. A good deal of debate was provoked at this point between the Evaluation Committee and the designers regarding the content of the curriculum. Moreover, while the designers did not have to follow a specific business plan, during the re-design procedure in 2008, courses were added based on considerations of the labour market. Concerning the status of the music history course in music degrees in Cyprus, there are many limitations with regard to the delivery of the course and in particular the students' lack of abilities and interest.

In the second part of this chapter, with regard to current approaches on music history courses in Cyprus, several methods are used by participants, indicating the use of audio materials, discussion, the use of primary sources, the development of critical thinking, the use of themes close to the students' culture, researching at home and the use of a textbook. However, limitations to these approaches were significant and related to the students' ability to research, the libraries' limited sources and the teachers' lack of appropriate knowledge of how to use technology.

Considering the use of primary sources, the use of resources and technology and how these can be used more effectively in music history courses, the participants agreed that these approaches could provide a deep social, cultural and philosophical understanding of a given musical period. With reference to how research can act as an effective tool for students' learning, limitations to the students' ability to research



shaped the importance of the students' researching in order to allow them to come to their own understanding of an issue, while developing at the same time their critical thinking.

This study is the first to evaluate the music undergraduate degree in Cyprus, as well as the current status of the Music History course in two Cypriot private universities and one conservatory. Focusing on the former, a historical background of the development of the music degree in Cyprus has been outlined to contribute to the analysis of the influences, intentions and limitations of the whole procedure from the initial design of the curriculum, the changes that took place and its current status over a period of ten years since the degree was offered for the first time in Cyprus.

With regard to the latter, there are many limitations that dictate the re-examination of the proper delivery of the music history course in order for it to be better appreciated by students. Moreover, the delivery of the course should better meet the aims of the course outlines. The main aim, presented in the course outlines, expects students to gain the deep historical, cultural and social understanding of a musical period. However this is not being achieved through the pedagogical tools that are currently in use, as emerged from the interviewees' responses. Therefore, in order to achieve this main aim, a re-examination is required of the teaching approaches on the course, in combination with their correct delivery.

Further studies are suggested for a more detailed examination of the development and evaluation of the music degree in Cyprus, including interviews with the Evaluation Committee and the appointed members who were in charge in 2004-2005. Additionally, in order to achieve an overall picture of the debates that occurred during the design procedure and to acquire evidence from both sides, interviews should be carried out with all members involved in the design of the music degree all three HE institutions.

#### ***4.4 Summary***

Part One of this chapter outlines the development of the music degree in Cyprus based on interviews carried out with the designer and coordinator and the re-designer and co-coordinator of the music degree at the Cyprus University 1 and upon close examination of the 'Private Universities (Establishment, Operation and Control) Law, 109 (I)/2005'.

Part Two of this chapter analyses the current teaching approaches as well as the limitations that appear in the music history course in Cypriot HE institutions, the students' attitudes to the course, the teachers' effectiveness and their attitudes to a teaching approach for the course suggested by the investigator. The investigator's proposal is based on six interviews with all music history teachers who are currently teaching or have taught the course of music history at HE institutions.

The most common teaching approaches include the use of audio materials, discussion, the use of primary sources, the use of themes close to the students' culture, researching at home and the use of a textbook. Limitations that are currently identified in the music history course are related to the students' ability to research, the libraries' limited sources and technology. The students' attitudes towards music history course, distinguishing at least two groups of students, can be evaluated as both positive and passive.

Moreover, teacher effectiveness can be achieved with good communication skills, the development of the students' researching skills and critical thinking and the

effective use of resources. The participants' evaluation of the suggested teaching approaches indicated that with the effective use of primary sources, resources in general and through effective researching during class, students will gain a profound understanding of music history as part of broader social history and develop their performance skills.

# CHAPTER 5: COMPARATIVE MUSIC HISTORY PEDAGOGY (STUDY 2)

## *5.0 Introduction*

The literature review has demonstrated the lack of research undertaken on music history pedagogy. As explained in more detail in the previous chapters, the majority of academic sources referring to music history issues are limited to class observations of new applied approaches adopted by music history teachers; new approaches to music history courses are implemented without any research being undertaken before or after their application. This suggests the need for a more comprehensive study including both teachers' and students' perspectives of their music history classes. A comparative study method was chosen in order to compare different educational approaches to music history, to observe the reformatory element of other countries, and to assess how this is suited to their social, cultural and economic conditions (Hans 1952: 56). In their objectives and reasons for comparative education, Crossley and Watson stress the importance of comparative studies for the improvement of education practices by identifying:

similarities and differences in educational systems, processes and outcomes as a way of documenting and understanding problems in education and contributing to the improvement of education policy and practice.  
(2003: 19)

Thus, a comparative study will add to the research undertaken on music history pedagogy and the educational approaches to music history, history and HE in general. These perspectives are necessary for the development of the new approaches to music history teaching.

For the purposes of the comparative study, three countries – the Czech Republic, Greece and England – were selected, based on cultural and educational background and methods. Due to the fact that the investigator completed undergraduate studies in the Czech Republic and postgraduate studies in England and visited and collaborated with Greek universities, contacts were already established in these countries. In addition, the investigator is familiar with the culture and the educational systems and methods of all three countries. Music at universities in the Czech Republic focuses on Western classical music and students are familiar with studying theoretical subjects and memorizing information. In contrast, English students are more familiar with research and developing their critical thinking. Finally, Greek universities are very similar to Cypriot universities concerning the design and structure of the music history undergraduate degree course. Since attendance is not compulsory in Greek universities, students usually read textbooks and memorize large amounts of information to pass their examinations.

The **Czech Republic** follows a unified system of education in which only one type of institution exists in contrast to the binary system in which there are two types of education (academic and vocational) (Sharit, et al., 2007). Like most countries, the Czech Republic requires a higher secondary education school certificate to allow a student to enter a HE institution (Benes et al., 2003). The degrees offered are the Bc (Baccalarii degree), which is equivalent to the British Bachelor's degree and has a

duration of three or four academic years, and the Master's and PhD degrees. In order to complete their Bc studies, students need to pass the state examinations<sup>7</sup> (Sebkova, 2007) and submit a thesis (Benes et al., 1003). Benes et al. (2003) state that one limitation of Czech universities is that most of the teachers are too old to teach (being over 60). The issue is that these teachers control universities and they discourage the development and formation of the educational system (Benes et al., 2003). With regard to the Bologna process<sup>8</sup>, the participation of the Czech Republic was completed in 2004 when it was required to divide the Magister program (a combined Bc and Master's degree) into two cycles of study (Pol, 2005). According to Pol (2005), acceptance of this transition was very difficult. Music degrees in the Czech Republic concentrate on performance studies, music education, choral conducting and musicology. There are four HE institutions and five faculties that offer music degrees in the Czech Republic (available at [www.studyin.cz/universities](http://www.studyin.cz/universities)), namely:

- The Academy of Performing Arts in Prague (AMU)
- Charles University in Prague (Faculty of Education)
- Charles University in Prague (Faculty of Philosophy)
- Janacek Academy of Music and Performing Arts in Brno
- University of Ostrava

**Greece** follows a binary system including both academic and vocational education. In a similar way to the Czech Republic, Greece also requires students to have completed their secondary education to enter a HE institution (Giannopoulou, 2008). The degrees offered are BA or BSc (four years), the Master's and PhD. Greece was engaged in the Bologna process in 1999 (Higher Education in Greece-Relevant Legislation, 2012). Music degrees in Greece focus on musicology and performance studies. There are four universities that offer a music degree, namely:

- University of Athens
- University of Thessaloniki
- University of Macedonia in Thessaloniki
- Ionian University

England, like Greece, follows the binary system with both academic and vocational types of education (Arum et al., 2007). In contrast to the Czech Republic and Greece, English HE system requires a minimum of two A-levels for successful entry to a university. England offers undergraduate degrees that have a duration of a minimum of three years (BA or BSc), and postgraduate and doctoral degrees (Furlong, 2005). The Bologna process has been followed in England since 1999. There are over 40 universities in England that offer music degrees in all specializations.

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<sup>7</sup> State examinations are the final examinations which consist of all the important courses' materials of the undergraduate degree.

<sup>8</sup> 'The Bologna Process aims to facilitate mobility by providing common tools (such as a European Credit Transfer and accumulation System – ECTS and the Diploma Supplement) to ensure that periods of study abroad are recognized. These tools are used to promote transparency in the emerging European Higher Education Area by allowing degree programs and qualifications awarded in one country to be understood in another. An overarching structure (incorporating these elements) is being implemented through the development of national and European qualifications frameworks, which aim to provide a clearly defined system which is easy for students, institutions and employers to comprehend.' (available at: <http://www.eua.be/eua-work-and-policy-area/building-the-european-higher-education-area/bologna-basics/Bologna-an-overview-of-the-main-elements.aspx>)

In order to examine the place of music history in music degrees in HE institutions in the selected countries and to examine the pedagogical approaches to teaching music history in HE in the participant countries, 11 interviews were carried out with individual music history teachers in nine different HE institutions that offer a Bachelor's degree in music. Three were from the Czech Republic, four from Greece and four from England. Additionally, 86 questionnaires were completed by music students on Bachelor's degree courses at nine different universities – 15 students from the Czech Republic, 32 from Greece and 39 from England.

All institutions offer undergraduate degrees in their mother language while two of the participating universities in the Czech Republic offer the music degree in English as well. The musical periods covered by all participating institutions are from ancient times (500 AD) until the 21<sup>st</sup> century.

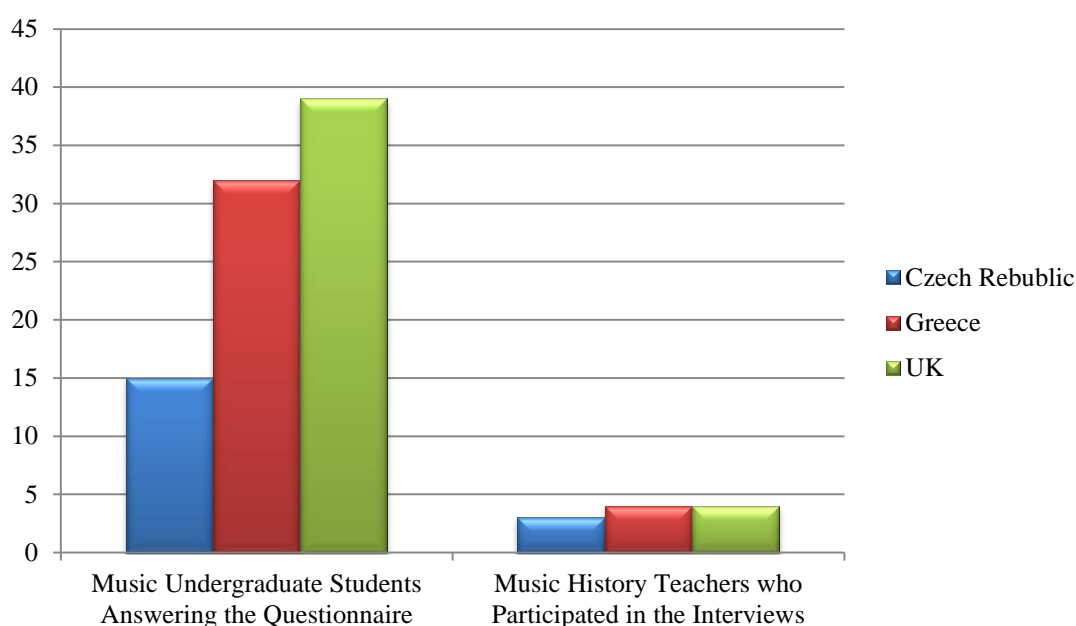
This part of the research focused on all six main research questions of the thesis:

1. What approaches are taken in the teaching of music history in universities?
2. How do the attitudes of the teacher impact on the curriculum planning and the lesson delivery?
3. How can primary sources influence music history pedagogy?
4. How can audio, visual, audio-visual materials and technology be most effectively used in music history courses?
5. How effective is research as a teaching approach?
6. What levels of congruence exist between the aims and objectives of the music history teacher and the expectations and requirements of the students?

## ***5.1 Method***

This study engaged 11 music history teachers who are currently or had been teaching music history courses for the music degrees offered by nine different institutions in the three countries, involving 86 music bachelor students. Considering the limited number of universities offering a music degree and the number of students studying music in the Czech Republic, three interviews were carried out with music history teachers and 15 questionnaires were completed by undergraduate music students from three different institutions. In Greece, four interviews were conducted and 32 questionnaires were distributed at three of the four HE institutions that offer a music degree. In England, four interviews were carried out at four different HE institutions and 39 questionnaires were completed by students of another four HE institutions (See Figure 5.1).

Figure 5.1: Participants in the Study



All interviewees were approached by e-mail. Seven interviews were held at the participants' institutions and four via Skype. All the interviews lasted approximately 40-60 minutes. The interviews were audio recorded and transcribed verbatim. Four of the interviews were carried out in Greek and were translated by a professional translator from Greek to English. However, the original transcription was taken into consideration by the investigator too. The English translation was used only when there was a need to insert a quotation. It is important to note that Interviewee 4 who was from Greece, interfered in the transcription and made changes.

The transcripts were analysed using IPA. The steps followed to do this (as described in more detail in Chapter 4) were the initial noting of each transcript individually with descriptive comments included, the development of emergent themes, the identification of connections across emergent themes, the abstraction of which led to the development of the super-ordinate themes, polarization when this occurred, the numeration of each emergent theme in order to identify the frequency of discussion of a theme and the interconnections between all participants in order to conclude with the basic super-ordinate themes and compare them (Smith et al., 2009). This process was initially undertaken for all participants in each country individually.

Additionally, the investigator conducted a comparison between countries. Finally, the same process was used for all 11 participants without taking account of their country.

During the interview schedule (see Appendix VII), all the interviewees responded to identical questions within a semi-structured interview. The interview schedule was the same used in Study 1. The questions fell into two main categories:

- The current teaching approaches and the status of music history pedagogy in the Czech Republic, Greece and England without the investigator's personal opinion.
- The participants' attitude to the teaching approaches presented and suggested by the investigator.

The interview procedure is considered to have *validity* and *representativeness*. In order to establish *validity*, the member-checking approach was used, where the investigator discussed the main findings with the key participants and established that the findings were accurate (e.g. Creswell and Plano Clark, 2011). In addition to this, since the group of people that was studied in the interview procedure is typical of other groups, it is considered to be *representative*.

The students' questionnaires in Greece and England were completed online through an online survey system and, in the case of the Czech Republic, at one university with the assistance of the Chair of the department and one student. The questionnaire was in their mother language and that is why they had to be subsequently translated for the purposes of the analysis. In the case of Greece, the translation was done by a professional translator. With regard to the Czech Republic, due to the investigator's basic knowledge of Czech and in order to be able to better communicate with the translator and verify the translations, a holder of a Czech bachelor degree in 'Music and English Language oriented in education' was responsible for the Czech translations.

In order to administer the questionnaire ethically, it was necessary to collect consent forms from all participants (see Appendix VIII). The consent form assured the participants that the interviews and questionnaires would maintain their anonymity and that their answers would be used only for the purposes of the framework. Additionally, they acknowledged that they had the right to withdraw at any time without giving a reason and they might also request that their data be removed from the findings of the study.

To consider a questionnaire as valid and reliable, further issues had to be taken on board. First, the questionnaire used in this study has face validity (e.g. Papanastasiou and Papanastasiou, 2005) and representative reliability (e.g. Neuman, 2011). With regard to *face validity*, the questionnaire was approved by the investigator's supervisor and was piloted with a group of music undergraduates who did not participate in the final study (e.g. McNeill and Chapman, 2005) to check the level of understanding of the questions (Bryman, 2008; Papanastasiou and Papanastasiou, 2005). A few problems were identified concerning the structure of the questions and these were changed in the final questionnaire. Furthermore, since the study was conducted with three different social groups, the questionnaire is considered to have *representative reliability* (e.g. Neuman, 2011).

The questionnaire was designed to be analysed using mixed methods, combining qualitative and quantitative data. According to Morgan's (1998b) classification of approaches to mixed-method research, the qualitative method is the principal data-gathering tool concerning the *priority decision* and precedes the quantitative method (See Chapter 3 for more details). The questionnaire included both closed (quantitative) and open (qualitative) questions.

The quantitative section indicated the demographics of the participants, the frequency of current teaching approaches on music history courses, the students' attitudes to the course, and the students' requirements of the music history course in a Likert scale form. The qualitative section included three questions, in which the students were asked to describe their 'ideal' music history teacher, and two open questions at the end of the questionnaire, in which participants were asked how they perceive the importance of music history for the general development of the music undergraduate.

The questionnaires were analysed, the answers were categorized and comparisons that occurred between them were noted in the case of the qualitative method, and with SPSS, Version 21.2 (SPSS, Chicago, IL) for quantitative data.

As a final step in the analysis, the findings from both the qualitative and the quantitative research were considered in relation to Engeström's model of activity theory (See Chapter 3). Summarizing the findings in terms of this model helps to achieve a complete overview of all the stakeholders involved in the music history course in each country, and the interactions between and their communities.

The analysis was undertaken in six steps:

1. Teachers vs. Students in the Czech Republic
2. Teachers vs. Students in Greece
3. Teachers vs. Students in England
4. All teachers
5. All students
6. Teachers vs. Students

## ***5.2 Participants***

For the sake of simplicity interviewees are numbered from 1 to 11 instead of using pseudonyms. Interviewees 1-3 are from the Czech Republic, Interviewees 4-7 are from Greece and Interviewees 8-11 are from England. In the case of student participants, students 1-15 are from the Czech Republic, students 16-54 are from Greece and students 55-86 are from England.

### ***5.2.1 Participants from the Czech Republic***

The three interviewees are PhD holders and professors in musicology and were educated in the Czech Republic. Interviewees 1 and 2 are professors at Czech University 1 and Interviewee 3 is a professor at Czech University 3 and has also taught abroad. The interviewees are aged between 65 and 80. Students participated in this study from Czech University 1 and Czech University 2.

### ***5.2.2 Participants from Greece***

Three of the four interviewees are PhD holders and professors in musicology. Interviewee 4 was educated in Greece and Germany and obtained degrees in history, archaeology and musicology. Until 2012, he was teaching in the Department of Music Studies at Greek University 3. He has since retired. Interviewee 5 was educated both in Greece and Germany in Greek literature, musicology and music education. He taught at Greek University 5 and he is currently teaching in the Department of Music Studies at Greek University 4. Interviewee 6 was educated in Greece in law and musicology. He is currently teaching at Greek University 1. Interviewee 7 was educated in Greece and holds a PhD in Music Studies. He also obtained a degree in Methodology, History and Theory of Science. He is currently teaching at the Greek University 1. Interviewee 4 is 65 years old, interviewee 5 is 54 years old, interviewee 6 is 52 years old and interviewee 7 is 34 years old.



The students who participated in the research are undergraduate students from Greek University 1, Greek University 2 and Greek University 3.

### ***5.2.3 Participants from England***

All the interviewees are PhD holders and professors or teachers in musicology. All were educated in the UK. Interviewee 8 taught at English University 5 and English University 6 and is currently teaching at English University 7. Interviewee 9 is currently teaching at English University 2. Interviewee 10 teaches at English University 8 and is also a conductor. Interviewee 11 is teaching at English University 9. Three of the participants are between 40 to 55 and one participant is over 65 years old. The students who participated in the research are undergraduate students from English University 1, English University 2, English University 3 and English University 4.

## ***5.3 Reporting and analysis***

### ***5.3.0 Introduction***

The interviews and questionnaires focused on four principal areas:

- Current teaching approaches used in the music history course and their effectiveness. The interview schedule included questions about the kind of sources teachers use in their classes and how they apply them, the main resources they use in their classes and how they apply them, how much they typically involve their students in research both during class and outside, if they tend to use technology in their classes, in what ways they get students to contribute to their classes, if they have used any primary sources as part of their classes and what their opinion is about the way music history courses are currently taught. The questionnaire included a Likert-scale question about the frequency of researching at home, researching during class, working in groups, use of primary sources, use of audio, visual and audiovisual materials and technology on students' music history courses. The questionnaire also included a question asking students to score from 1 (=not important) to 10 (=most important) their requirements for the music history course, evaluating the teaching approaches of the traditional music history course (lecturing and use of textbook).
- Students' attitudes towards the music history course. The interview included a question on how the teachers evaluate their students' attitudes to the course. The questionnaire included Likert-scale questions to investigate whether students agree with statements about the importance of music history career-wise, performing music-wise and in terms of their musical development, and an open-ended question about the students' perception of the importance of music history in the general music development of the undergraduate student.
- Teacher effectiveness model. The interview schedule included questions about what teachers feel contributes to the effective teaching of the music history lesson and what they feel are the main qualities of

an effective teacher. The questionnaire included questions asking students to outline the qualities of the ideal music history teacher and state if they feel that there are any issues or characteristics that the ideal music history teacher should not have.

- Teachers' and students' evaluation of the teaching approaches suggested by the investigator. The interview schedule included questions on how teachers feel about involving students in research as a way of learning, what the teachers' opinion is about the use of primary sources (e.g. composers' letters) as part of their course, what the teachers' opinion is about the use of audio (musical pieces), visual (pictures, paintings) and audiovisual materials (films, documentaries) in the music history course and how teachers feel technology can contribute to the students' learning experience. The questionnaire included a Likert-scale question asking students to score from 1 (=not important) to 10 (=most important) the teaching approaches suggested by the investigator (e.g. researching during class, research of primary sources, use of audio, visual and audiovisual materials, cooperative learning).

The semi-structured approach allowed the participants to discuss issues of prime concern or interest to them and, for this reason, the interviews were not strictly specified, either in the order or use of all the questions. Questions were kept open on purpose, providing cues for the interviewees to discuss further.

Data were analysed using IPA, applying the procedures indicated by Smith et al. (1999). The aim was to create a wide-ranging interpretation of those themes which had importance within the original transcripts. Thus, the connections were made from the discussion rather than from an established theoretical position.

Transcripts of the interviews were analysed individually and in order, by relating items, identifying emerging themes, noting connections and ordering them into primary lists. These themes were then grouped into related clusters. The main lists of themes were subsequently gathered for each interview, which integrated these clusters. For completion of the individual analysis, the main lists of themes from all the interviews were compared and grouped together as sub-themes within higher-order categories entitled super-ordinate themes. All themes were represented by extracts from the original text on separate sheets.

Four super-ordinate themes that were primarily phenomenological in origin were drawn from the analysis: (i) Current teaching approaches on the Music History course; (ii) Students' attitudes towards Music History course; (iii) Teacher effectiveness and (iv) Teachers'/Students' attitudes to the suggested teaching approaches and teaching aims.

The questionnaire was designed and distributed after the completion of the interviews, with considerations of the replies given in the interviews. The questionnaire responses fell into the same four categories as they were closely related to the primary four principal areas. Thus, the investigator was able to make comparisons in each country individually in order to demonstrate whether teachers and students agreed with each other.

With regard to the third super-ordinate theme, *Teacher Effectiveness*, the qualities that characterize the ideal music history teacher were organized into three categories (see Chapter 2 for further details), namely:

- Personal qualities (e.g. Helterbran, 2008)
- Knowledge of the subject and didactic knowledge (e.g. Arnon and Reichel, 2007)
- Student and Teacher relationships (e.g. Cohen et al., 1996)

### **5.3.1 Teachers vs. Students in the Czech Republic**

#### **5.3.1.1 Teachers – the Czech Republic**

*Current Teaching Approaches on the Music History Course: (Table 5.1: Code 1)*

The super-ordinate theme of current teaching approaches on the music history Course emerged from the approaches that the participants used in their classes (Code 1.1), general limitations that the music history course may have (Code 1.2) and limitations on the use of other approaches on the music history course (Code 1.3). The current teaching approaches that are used by teachers in Czech universities are the use of audio materials, lectures, research at home, discussion and the use of audiovisual materials (Code 1.1.1).

One limitation with regard to the development of critical thinking was evident from the interviews (Code 1.2.1). *“I ask them every time if they have some questions or some critical comments or something like that but they mostly don’t have something. And of course we are also evaluated as teachers at the end of each term so I can obtain some critical responses in that way.” (Interviewee 3, Q: A:3).* According to Interviewee 3, the Czech secondary educational system and teacher-centred learning approaches do not invest in the development of critical thinking (Code 1.2.1.1). *“The problem in our country and with our students is that they are not used to discuss and even from secondary school or college the normal process of learning in these levels is that the teacher is the authority and there is no criticism or discussion.” (Interviewee 3, Q: B:6).*

The use of technology by the teachers appears to be limited since they admit to their inability to use technology to support their lectures for two reasons (Code 1.3.1). Firstly, they do not have the appropriate knowledge to use technology effectively (Code 1.3.1.1) *“In my early career many of these things were not known at all. [...] I think that it is a question of generation. Especially when we speak about teachers. Teachers sometimes are very dogmatic and very stereotyped and sometimes they pick one method when they are young and they follow it and continue.” (Interviewee 1, Q: B:9).* *“I don’t use modern methods like PowerPoint or something like that because I could say it is too demanding for me. I don’t mean that I don’t understand computer programs but it takes a lot of time and if I had a series of lectures, if I don’t repeat the same topics many times so it’s not ... it’s too much time to spend for preparation for such presentation.” (Interviewee 3, Q: B:9).* Secondly, according to Interviewee 2, the infrastructure at the universities in the Czech Republic does not support technology.

*Table 5.1: Composition Structure of IPA Themes – the Czech Republic*

Thematic level	Code <sup>9</sup>	Theme One	Code	Theme Two	Code	Theme Three	Code	Theme Four
Super-ordinate theme	1.	Current teaching approaches on music history courses	2.	Students' attitudes towards music history course	3.	Teacher Effectiveness	4.	Teachers' attitude to the suggested teaching approaches
Master Themes	1.1 1.2 1.3	Teaching Approaches General Limitations Limitations to other teaching approaches	2.1 2.2	Positive attitude Passive attitude	3.1 3.2 3.3	Fluency in speech Dedication Have knowledge	4.1 4.2	Strengths of the suggested approaches Weaknesses of the suggested approaches
Sub categories	1.1.1  1.2.1  1.3.1 1.3.2	Audio, lecture, researching at home, discussion, audiovisual Development of critical thinking Use of technology Use of cooperative learning	2.1.1  2.2.1  2.2.2	Students with enthusiasm and previous knowledge Not interested in any subject Do not pay attention	3.1.1 3.2.1 3.3.1	Listeners' attention Love the subject Have a broad historical and theoretical knowledge	4.1.1 4.1.2 4.1.3 4.1.4 4.2.1 4.2.2	Researching during class can work Primary sources show social status of music history All approaches show social status of music history Suggested approaches are more effective than lecturing Lecturing is unavoidable It's not the methods, it's the teacher
Sub Categories	1.2.1.1  1.3.1.1 1.3.1.2 1.3.2.1	Lecture cannot develop critical thinking Not enough knowledge to use technology Lack in infrastructure Not enough knowledge of cooperative learning						

<sup>9</sup> **Code** indicating thematic hierarchy

Interviewee 1 admitted a limitation concerning the use of cooperative learning (Code 1.3.3). This occurred mainly because of a lack of knowledge of how to apply cooperative learning (Code 1.3.2.1). *“I believe that the cooperative learning has its qualities but -anyway -I do not encourage students to do this. I feel it as their own initiative. I don’t know if I understand it well, because somebody maybe teaches in groups and give some task to students and they discuss it in the group and I think that there is no such outlet.”* (Interviewee 1, Q: A:7).

#### *Students’ Attitudes towards Music History Course* (Table 5.1: Code 2)

The second super-ordinate theme, students’ attitudes towards music history course, reveals two categories: the positive and passive attitudes that students have towards the music history course. Students with a positive attitude to the music history course are students with enthusiasm and previous knowledge in the field (Code 2.1.1). *“I think that the attitude of the students I taught was mostly positive And I believe that it can be said generally about our country. In every class you find the people of a great enthusiasm and former knowledge”* (Interviewee 1, Q: B:3).

On the other hand, students who have a passive attitude towards the music history course are those who have no interests in general (Code 2.2.1). *“Sometimes they attended this type of school by mistake and they are not interested in any subjects. They criticize everything and they are not interested.”* (Interviewee 1, Q: B:3). *“Some of them are not interested in nothing. Not only in music. They are low interested in many things, I think.”* (Interviewee 2, Q: B:3). Additionally, there are also students who do not pay attention in a music history course (Code 2.2.2). *“They were usually not listening, they were talking during the lesson. They did not pay that attention.”* (Interviewee 1, Q: B:3).

#### *Teacher Effectiveness:* (Table 5.1: Code 3)

Based on the recurrent themes that formed the third super-ordinate theme, teacher effectiveness, the good teacher should be fluent in speech (Code 3.1), be dedicated to music history teaching (Code 3.2) and have knowledge (Code 3.3). According to Interviewee 1, when teachers have fluency in speech, they are able to draw their students’ attention (Code 3.1.1). Furthermore, Interviewee 1 points out that the teacher should love the subject he/she is teaching (Code 3.2.1). The final component of Teacher Effectiveness, according to Interviewee 1, is that the teacher should have a broad historical and theoretical knowledge of his subject (Code 3.3.1). Apart from the recurrent themes, Table 5.2 presents all the qualities mentioned by teachers from the Czech Republic universities with a focus on the category ‘Knowledge of the subject and didactic knowledge’ (see Chapter 2 for further details on the categorization of the ideal teacher’s qualities).

*Table 5.2: Ideal Teacher's Characteristics from the Teachers' Perspective – the Czech Republic*

<b>Knowledge of the subject and didactic knowledge</b>	<b>Personality</b>	<b>Student and teacher relation</b>
<b>Knowledge</b> (e.g. Pozo-Munoz et al., 2000)	<b>Strong personal image</b> [not mentioned as a separate characteristic in the literature review]	<b>Love students</b> [respect students (e.g. Klonari, 2007)]
<b>Fluency in speech</b> (e.g. Pozo-Munoz et al., 2000)	<b>Dedication</b> (Manford, 1996)	<b>Help students</b> [able to listen, be accessible, sociable, able to understand (e.g. Pozo-Munoz et al., 2000)]
<b>Good listening choices</b> [knowledge]	<b>Creativity</b> (Manford, 1996)	
<b>Be a musician</b> [content skills - (e.g. Arnon and Reichel, 2007)]		
<b>Able to communicate knowledge</b> (e.g. Pozo-Munoz et al., 2000)		
<b>Expert</b> (e.g. Pozo-Munoz et al., 2000)		
<b>Research</b> (e.g. Arnon and Reichel, 2007)		
<b>Capable of teaching activities</b> (e.g. Pozo-Munoz et al., 2000)		

*Teachers' Attitudes to the Suggested Teaching Approaches on the Music History Course (Table 5.1: Code 4)*

Focusing on the strengths (Code 4.1) and weaknesses (Code 4.2) of the suggested teaching approaches, this final theme provides the teachers' opinions regarding the effects and the negative comments of the suggested approaches. Interviewee 3 appreciates that researching during class can work (Code 4.1.1) and it can be a wonderful idea.

According to Interviewee 2, primary sources (Code 4.1.2) and in general all suggested approaches (Code 4.1.3) show the social status of music history. Furthermore, in comparison with lecturing, the suggested teaching approaches, with specific reference to audio, visual and audiovisual materials and primary sources can be more effective in the music history course (Code 4.1.4). *"I think that use of audio, visual and audiovisual material is very good enrichment of the music history lessons. [...]it would be more interesting for the students to look at a painting, to have some comparison of the dressing of the behavior of people, of the social situation, of the writing letters, the role if they were in the role of servant or not"* (Interviewee 1, Q: B:8).

However, Interviewee 1 mentioned that the suggested approaches could be used only in a few classes and could not develop the course itself (Code 4.2.1). *"I*

*think that every activity helps the better understanding. The question is do you plan to spend the whole lesson like this? Because it seems to me that sometimes it is better if you have four lessons a month you can work for the three lessons traditionally and for one lesson to be spent in this way” (Interviewee 1, Q: B:6).*

On the other hand, Interviewee 3 made reference to how the teacher’s ability to teach is more important than the approaches that are taken (Code 4.2.2). *“Well, in the end, it depends on the person to teach. It doesn’t matter which method he will use but how he or she is able to tell it or to communicate it to the students” (Interviewee 3, Q: B:10).*

### 5.3.1.2 Students – the Czech Republic

15 students participated in this study from two universities: the Charles University in Prague and the Academy of Performing Arts in Prague (AMU). Three of them were males (20%) and 12 were females (80%). All participants are over 21 years old. The majority of the participants are studying Choral Conducting and Music Education (see Figure 5.2), and most of the participants have been studying music for more than 12 years (see Figure 5.3). Additionally, most of the participants have been studying music history from one to eight years (see Figure 5.3).

Figure 5.2: Major Area of Study of the Participants Answering the Questionnaire – the Czech Republic

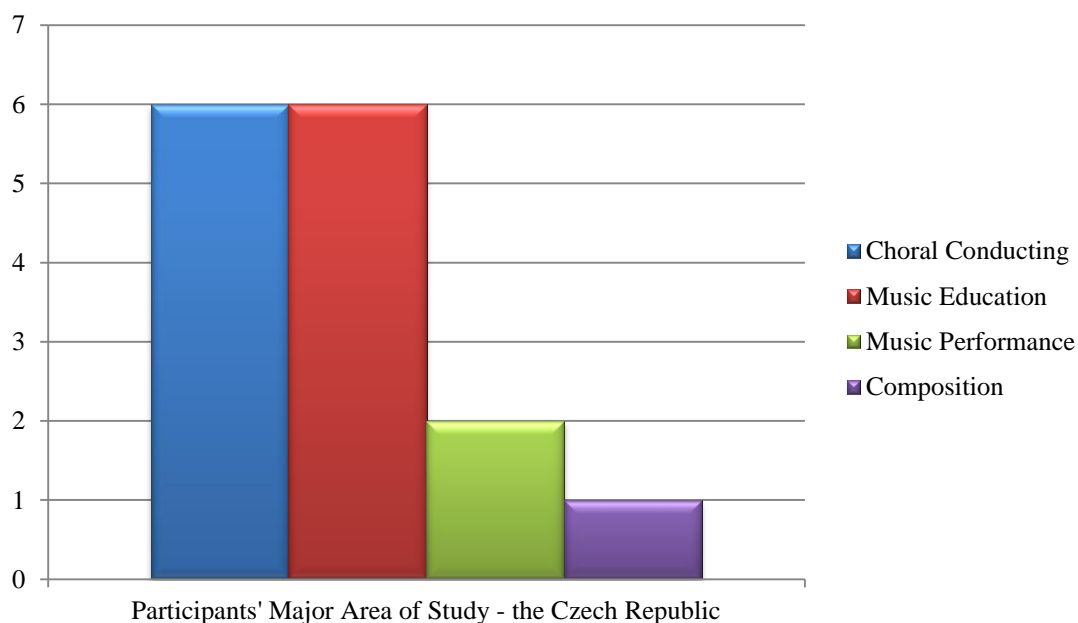
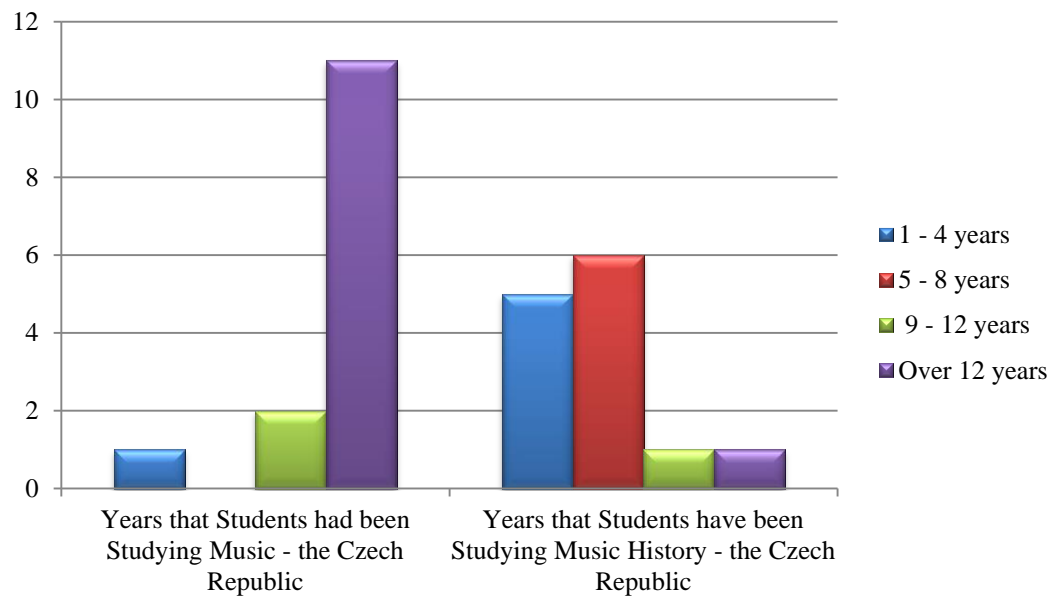


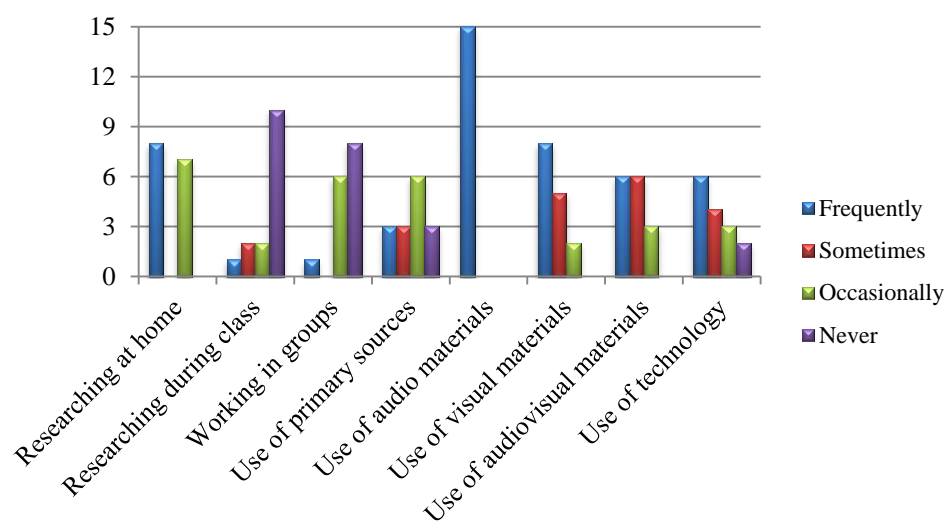
Figure 5.3: Years that Students had been Studying Music and Music History – the Czech Republic



#### *Current Teaching Approaches on the Music History Course:*

With regard to the first super-ordinate theme, current teaching approaches on the music history course, students were required to answer a Likert-scale question as to how often various teaching approaches are used in their music history course (see Appendix VIII). Based on their responses, **researching during class**, **working in groups** and the **use of primary sources** are ‘occasionally’ or ‘never’ used in the music history course in the Czech Republic, according to the students’ responses. The uses of **audio**, **visual** and **audiovisual materials** and **technology** are ‘frequently’ or ‘sometimes’ used in their classes. Regarding **researching at home**, eight students responded that this method is used ‘frequently’ and seven ‘occasionally’ (see Figure 5.4).

Figure 5.4: Frequency of Current Teaching Approaches – the Czech Republic

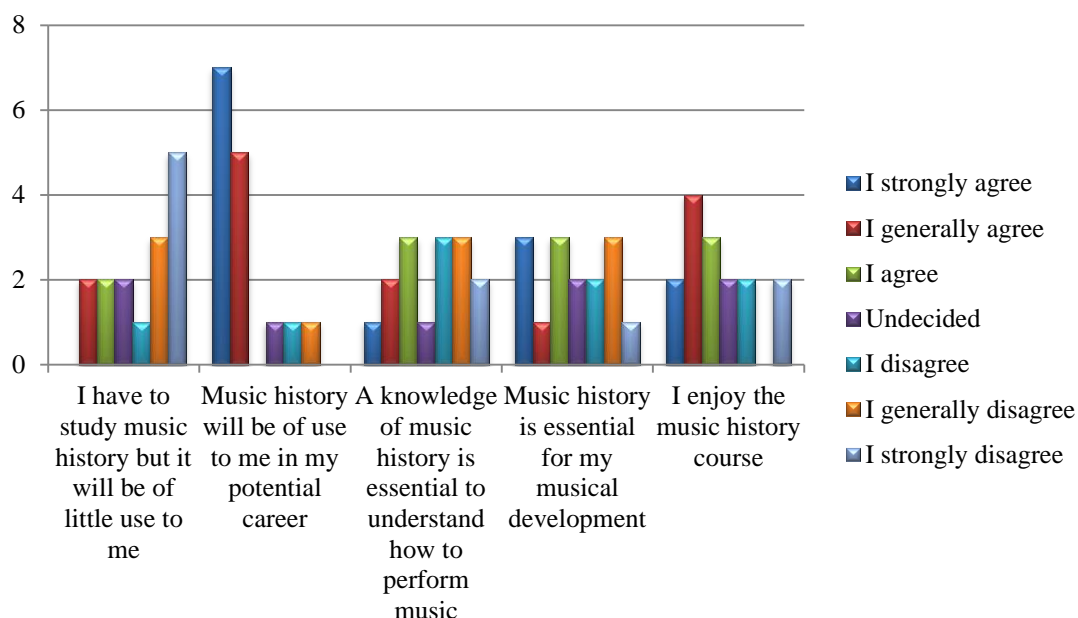




### *Students' Attitudes towards Music History Course:*

The second super-ordinate theme, students' attitudes towards music history course, is representative of the students' positive and passive attitudes towards the music history course. Students were required to answer a Likert-scale question as to how much they agree with various statements. Based on their responses, students appreciate that music history will be of use to them. Furthermore, although participants studying in the Czech Republic do acknowledge that the music history course is important for their future career, they do not believe that the effect of music history knowledge is important to them performance-wise. Additionally, only half of the students appreciate that music history is important for their musical development while the rest underestimate it. However, nine students seem to enjoy the music history course while the rest disagree and are undecided (see Figure 5.5). This figure provides an insight into the participants' conceptualizations of their opinion on whether music history is important to them career-wise, performance-wise and in terms of their musical development.

*Figure 5.5: Students' Attitudes towards Music History Course – the Czech Republic*



Additionally, students were required to answer an open-ended question on how they perceive the importance of music history to the general development of undergraduate students. Some of the students from universities in the Czech Republic appreciated the insights that music history offers. A knowledge of music history can provide a general knowledge; it can develop their individual style as performers, their composition skills and their general cultural development. *"I think the knowledge of music history belongs to the basics of general knowledge of each person. As future teachers then, general knowledge of music history is not enough. We should have a deeper knowledge of music history that we have to perceive in a broader context of history in general. A knowledge of music history can also contribute to a better understanding of musical compositions when studying or playing them on a musical instrument"* (Student 7). *"I can see the contribution of this subject in interconnecting my knowledge of this field with the knowledge of other fields (literature, history, art). Then I see the importance of this subject to general knowledge and cultural*

*education. In terms of music education, a knowledge of music history helps to choose a better and more interesting repertoire (singing, piano), to interpret music better and so on” (Student 10).*

However, instead of answering this question, most of the students focused on identifying the limitations of current teaching approaches and providing suggestions for a better delivery of the course.

*“It is important to offer various approaches to music history. Not only one. [...] To use not only lecturing, but also pictures, paintings” (Student 4).* Students in the Czech Republic often perceive the music history course as an amount of information that they need to memorize. *“It is important to gain a basic but good outline. Too many details are not necessary (factual details). It is important to know the style of the music, not memorizing the names of authors and their compositions” (Student 12).* *“The subject of Music History is often perceived as a ‘telephone list’ of composers and their works” (Student 9).* Students further recommended their involvement to researching. *“The classes should be systematic by relying on the students’ self-study” (Student 8).* Finally, one student recommended the use of primary sources. *“It is important to study from primary sources; to learn where to search for these sources and how to use them. This approach is often absent” (Student 12).*

#### *Teacher Effectiveness:*

The super-ordinate theme of teacher effectiveness emerged from a chart question that asked students to list the ten most important qualities of the ideal music history teacher and another question requesting them to state any qualities that the ideal teacher should not have. The ideal music history teacher for students in the Czech Republic should ‘have knowledge’ ( $n=13$ ) (e.g. Pozo-Munoz et al., 2000), ‘underline the structure of the concepts being taught’ ( $n=11$ ) (e.g. Shulman, 1987), ‘motivate’ students ( $n=10$ ) (e.g. Klonari, 2007) and ‘have fluency in speech’ ( $n=10$ ) (e.g. Pozo-Munoz et al., 2000). The music history teacher should not focus on unimportant information ( $n=11$ ) and should not be boring ( $n=6$ ).

#### *Students’ Attitudes to the Suggested Teaching Approaches and Teaching Aims:*

With regard to the final super-ordinate theme, students’ attitudes to the suggested teaching approaches and teaching aims, students were required to answer a Likert-scale question scoring from 1 (=not important) to 10 (=most important) the teaching approaches suggested by the investigator (e.g. researching during class, research at primary sources, use of audio, visual and audiovisual materials, cooperative learning). Students had a neutral opinion about research and the type of sources they can use. However, they strongly supported the development of critical thinking (see Table 5.3).

*Table 5.3: Frequencies of Students' Responses of Various Teaching Approaches and Teaching Aims – the Czech Republic*

Teaching Approaches and Teaching Aims	Score Rating									
	1	2	3	4	5	6	7	8	9	10
Researching during class	1		3	2	3	2	2	1	1	
Research at home	1	3		2	3	1	5			
Develop your critical thinking			1		2	2	2	2	4	2
Watch visual materials		1		1	2	3		5	1	2
Watch audiovisual materials		1		1	1	2	2	2	5	1
Listening	1					1	1	1	1	10
Access academic journals			3	2	1	2		5	1	1
Read through various sources	1		1		5	2	3	1	2	
Well established music library	1	1			1	2	1	3	5	1
Use of internet for researching				3	2	2	2	4	1	1
Research at primary sources			4	2	3	1	1	3		1
Learning through technology	1		1	2	2	1	1	6	1	
Students participate in the lesson	1			1	2	1	1	4	1	4
Debate during class			1		3		1	4	4	1
Cooperative learning	1		4	2	3	2	1	1	1	
Have a textbook		3	2	1	1	1	2	2	1	1
Teacher providing notes	2		1	2			1	1	4	4
Lecture		1	1				1	2	4	5

### **5.3.1.3 Teachers vs. Students – the Czech Republic**

#### *Current Teaching Approaches on the Music History Course:*

In the first super-ordinate theme, current teaching approaches on the music history course, there were only three approaches that both students and teachers mentioned in their responses: the use of audio materials, the use of audiovisual materials and researching at home. The use of visual materials was only mentioned by the students, while discussion and lecture was mentioned only by the teachers. Although the use technology was mentioned by the students, the teachers expressed a

limitation that was discussed above, namely how the infrastructure cannot support the effective use of technology (see Table 5.4).

Thus, from this data, the only conclusion that can be made concerning the current teaching approaches in the Czech Republic is that audio and audiovisual materials are used and that students are required to undertake assignments at home.

*Table 5.4: Current Teaching Approaches from Both the Teachers' and Students' Perspective – the Czech Republic*

Teaching approaches	Teachers	Students
Use of audio materials	✓	✓
Use of audiovisual materials	✓	✓
Researching at home	✓	✓
Use of visual materials		✓
Use of technology	Limitation	✓
Discussion	✓	
Lecture	✓	

*Students' Attitudes towards Music History Course:*

In the second super-ordinate theme, students' attitudes towards music history course, the teachers agree with the students, expressing both positive and passive attitudes towards the course, and this is consistent with the teachers' point of view expressed alone as well (see Table 5.5). In the last two questions of the questionnaire, the students' responses were ranked into two major categories: the insights that the music history course gave them and the identified limitations of the current teaching approaches employed on the music history course, in combination with their suggestions on how the course could be more effective. The main focus, however, was on the limitations and suggestions.

*Table 5.5: Students' Attitudes towards Music History Course from the Teachers' Perspective – the Czech Republic*

Recurrent Themes	Interviewee 1	Interviewee 2	Interviewee 3	Present in over half sample	Responses
Positive students	YES	YES	YES	YES	3 out of 3
Passive students	YES	YES	NO	YES	2 out of 3

This suggests that students have a passive attitude towards the music history course. Almost all of them felt the need to go beyond a simple answer to what they

were asked in the open-ended question and took the opportunity to express their complaints about how the music history course was taught and to provide suggestions. This indicates that the students are fully aware of the importance of the impact that music history can have on them and they have already shaped and completed opinions on the issue of music history pedagogy.

#### *Teacher Effectiveness:*

In the third super-ordinate theme, teacher effectiveness, the teachers agreed with the students on only two recurrent themes; ‘fluency in speech’ (e.g. Pozo-Munoz et al., 2000) and that the teacher should ‘have knowledge’ (e.g. Pozo-Munoz et al., 2000). While there were only three recurrent themes from the teachers– ‘fluency in speech’, ‘dedication’ (e.g. Manford, 1996) and ‘knowledge’ – the students’ recurrent themes included ‘fluency in speech’, teacher to have ‘knowledge’, ‘motivation’ (e.g. Klonari, 2007) and the ‘underlying structure of the concepts being taught’ (e.g. Shulman, 1987). However, in categorizing all these characteristics, teachers emphasized the ‘Knowledge of the subject and didactic knowledge’ category (see Table 5.2 in section 5.3.1.1) while students gave the same value to ‘Personal qualities’ and ‘Knowledge of the subject and didactic knowledge’.

#### *Teachers’ and Students’ Attitudes to the Suggested Teaching Approaches and Teaching Aims:*

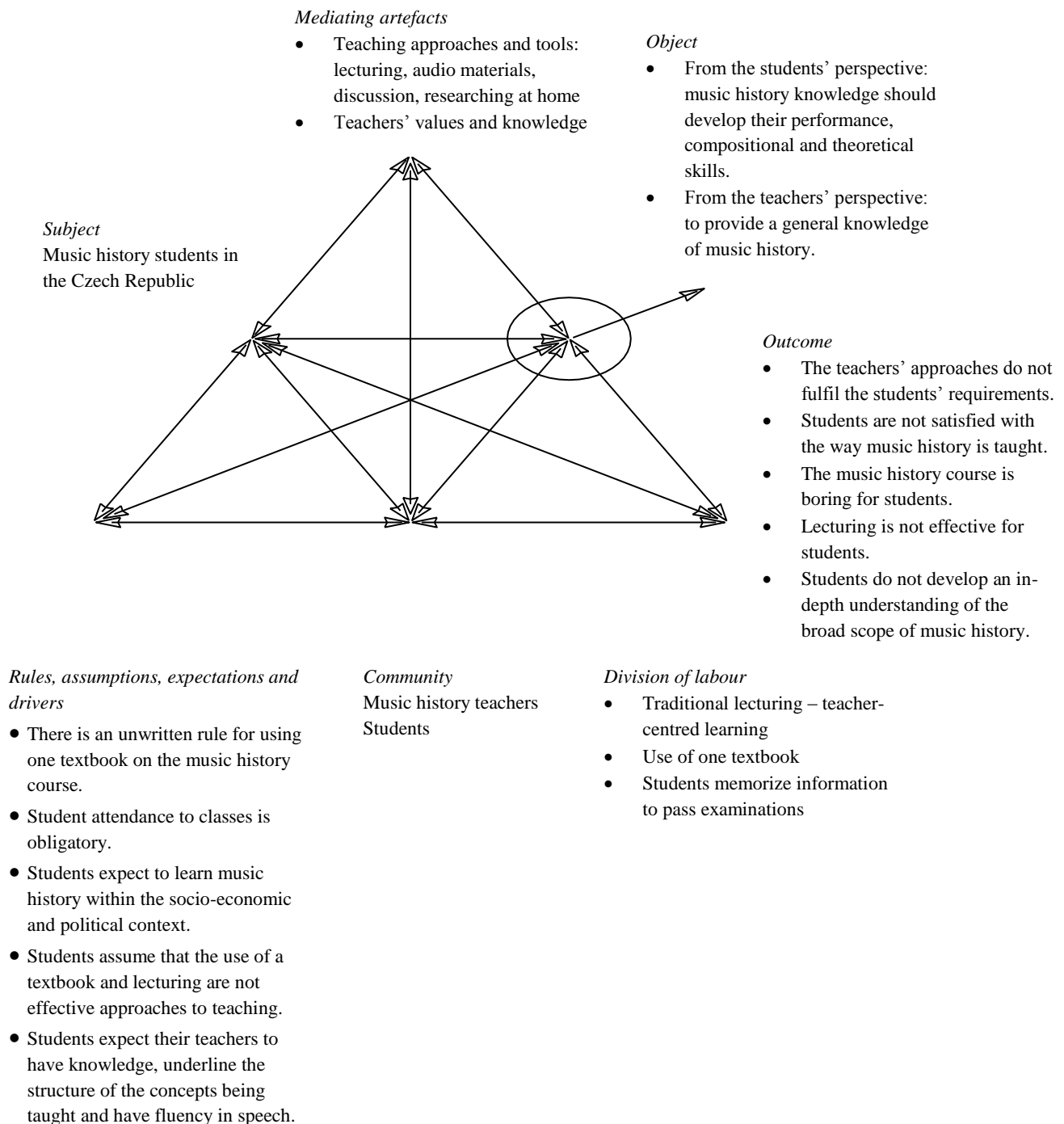
Concerning the fourth super-ordinate theme, teachers’ and students’ attitudes to the suggested teaching approaches and teaching aims, the only approach that both teachers and students had in common was the effectiveness of the use of resources (audio, visual and audiovisual materials). The approaches discussed by the teachers were the effectiveness of researching during class and primary sources. They further discussed that resources can provide the social status of music history.

On the other hand, the students strongly supported the development of their critical thinking ( $n=10$ ) while they had a more neutral opinion regarding researching at home and during class. In general, all the students supported the use of audio, visual and audiovisual materials. Although the ‘use of various sources’, the possibility to ‘access academic journals’ and the existence of a ‘well established music library’ were highly scored out of 10, ‘reading through various sources’ found the students undecided ( $n=7$ ). The use of technology received positive scores while researching with primary sources tended to score lower (See Table 5.3 in section 5.3.1.2). Students’ participation during class was very important for the participants, as well as the introduction of debate during class. On the other hand, the students did not support cooperative learning as a good teaching approach. Furthermore, students do not appear to have a clear view with regard to the use of textbooks.

#### **5.3.1.4 Cultural-Historical Activity Theory**

The current status of the music history course in the Czech Republic is summarized in terms of Engestrom’s model in Figure 5.6. This model reveals a difference between the outcome and the object, as it emerges that teacher-centred learning approaches do not fulfil students’ requirements on the course and do not provide an adequate knowledge of music history.

Figure 5.6: Current Status of the Music History Course in the Czech Republic



### 5.3.2 Teachers vs. Students in Greece

#### 5.3.2.1 Teachers - Greece

*Current Teaching Approaches on the Music History Course:* (Table 5.6: Code 1)

The super-ordinate theme of current teaching approaches on the music history Course emerged from the approaches that the interviewees used in their classes (Code 1.1) and the general limitations that the music history course may have (Code 1.2). The current teaching methods used in Greek universities, according to the teachers, were the use of audio, visual and audiovisual materials, textbooks, technology, primary sources, discussion and the development of critical thinking (Code 1.1.1).

The infrastructure of Greek universities is one of the strengths that they have in comparison with other countries and this enables teachers to use all types of technology during their lectures. The use of PowerPoint presentations and the Internet in order to access databases, online scores and audiovisual materials seems to work well according to the interviewees, gaining their students' attention. However, the use of audiovisual materials is limited to DVDs or YouTube videos of live concerts and operas.

The limitation concerning the availability of Greek sources for music history was reported by all the interviewees (Code 1.2.1). *"There is a specific textbook and unfortunately there is only one and it is only one because readings in Greek do not include university-level books on music history. [...] So, apart from my book, there is no other book that includes such things in a systematic way for all music history periods. This is one important reason why we are unfortunately limited to the use of one book"* (Interviewee 4, Q: A:3). *"The books that are available on music history and are written in Greek are not sufficient"* (Interviewee 5, Q: A:4).

Furthermore, students cannot engage with more sources because of language issues (Code 1.2.1.1). *"I mainly suggest to students to read the notes that I prepare, because almost the entire bibliography that I use is not in Greek. And you cannot oblige them to read something that is written in German or English or French"* (Interviewee 5, Q: A:4).

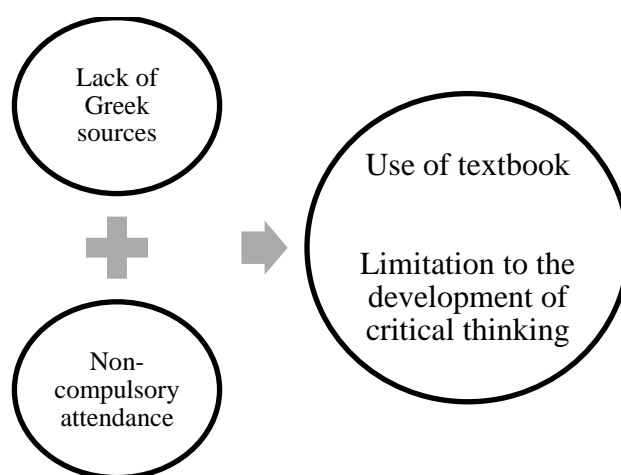
The strongest limitation to emerge from the analysis of the Greek teachers' data is non-compulsory attendance in Greek universities (Code 1.2.2). This results in only a small number of students actually attending the lectures (Code 1.2.2.1). *"That's right, because attendance is not compulsory and the result is that there is always a big difference between the numbers of those attending lectures and those coming to examinations. This means that it is possible that six students attend lectures and 66 students come to exams"* (Interviewee 6, Q: A:7). Therefore, all the current teaching approaches mentioned above refer to one tenth of the registered students that actually attend the lectures. *"Teaching is academic and this means that attendance is not compulsory. Therefore, despite my efforts to do something, I don't have the required number of people each time. One time there may be five people and the following time there will be five different people, another time there is only one person and the following week there may be 15. That is where the system fails"* (Interviewee 7, Q: A:7).

However, according to Interviewee 4, allowing students not to attend lectures actually conceals the problem of the current lack of infrastructure in universities. *"Having said that, the fact that students do not attend lectures hides the lack of buildings and the required infrastructure. Because, if students attended classes, the existing problems would become evident"* (Interviewee 4, Q: B:2).

This limitation leads to the teacher's difficulty in planning the lecture, as s/he cannot know how many students will attend the class (1.2.2.2). *"This is a big disadvantage here in Greek universities, and in general we cannot plan and orient our work because we don't know what material we will have each time so that we are self-contained. On the other hand, we cannot find ways to force people to come because we will have the intervention of student unions. We are constrained"* (Interviewee 7, Q: B:2).

Therefore, the lack of Greek sources and the non-compulsory attendance lead to the necessary use of one textbook and the consequent limitations to developing students' critical thinking, as seen below in Figure 5.7.

Figure 5.7: Limitations in the Delivery of Music History Courses – Greece



#### *Students' Attitudes towards Music History Course: (Table 5.6: Code 2)*

The second super-ordinate theme, students' attitudes towards music history course, is representative of two recurrent themes: the positive and passive attitudes that students have towards the music history course. Students with positive attitudes are those who attend and participate in lectures (Code 2.1.1). *"Look, I will answer this by giving only the percentage of those with which I come in contact and I believe that this is also the criterion, that this is based on the feeling that a module has been successful. You understand this by the interest expressed by students and the questions they make and the effort they make to understand; most times you realise it by these things"* (Interviewee 6, Q: B:3).

In contrast, students who have a passive attitude towards the music history course are those who do not attend lectures (Code 2.2.1). *"I think that there is rather indifference, especially towards the module of music history [...] They say "I will read the curriculum, the book, at the end of the semester, the notes that I was given and why should I waste my time going to history lectures?" That is what I receive from students"* (Interviewee 7, Q: B:3).



Table 5.6: Composition Structure of IPA Themes – Greece

Thematic level	Code <sup>10</sup>	Theme One	Code	Theme Two	Code	Theme Three	Code	Theme Four
Super-ordinate theme	1.	Current teaching approaches on music history courses	2.	Students' attitudes towards music history course	3.	Teacher Effectiveness	4.	Teachers' attitude to the suggested teaching approaches
Master Themes	1.1 1.2	Teaching Approaches General Limitations	2.1 2.2	Positive attitude Passive attitude	3.1	Able to communicate knowledge	4.1 4.2	Strengths of the suggested approaches Weaknesses of the suggested approaches
Sub-categories	1.1.1  1.2.1 1.2.2	Audio, visual and audiovisual materials, textbook, development of critical thinking, use of technology, primary sources, discussion Lack of available Greek sources on music history Non-compulsory attendance	2.1.1 2.2.1	Students that attend lectures and participate Students that do not attend lectures	3.1.1	With respect to the curriculum	4.1.1 4.1.2 4.1.3 4.2.1	Use of resources are useful Technology is an effective tool Primary sources have a good impact on students Researching during class
Sub Categories	1.2.1.1 1.2.2.1 1.2.2.2	Students' engagement with more sources Small number of students participating in lectures Difficulties in planning lessons						

<sup>10</sup> **Code** indicating thematic hierarchy

*Teacher Effectiveness: (Table 5.6: Code 3)*

Qualities that describe the ideal music history teacher represent the third super-ordinate theme, teacher effectiveness. 12 qualities were mentioned by participants. However, only the ‘ability to communicate knowledge’ appeared as a recurrent theme (Code 3.1). *“I would say that the first and most important element is to find a way of communication with the students, whoever they are; but be careful, find a way to communicate not in general and about anything, but with respect to the curriculum that must be taught”* (Interviewee 4, Q: B:5). Table 5.7 presents all the qualities mentioned by teachers in universities in Greece in the three categories that emerged from the literature review (see Chapter 2).

*Table 5.7: Ideal Teacher’s Characteristics from the Teachers’ Perspective – Greece*

<b>Knowledge of the subject and didactic knowledge</b>	<b>Personality</b>	<b>Student and teacher relation</b>
<b>Knowledge</b> (e.g. Pozo-Munoz et al., 2000)	<b>Have self-esteem and self-confidence</b>	<b>Sociable</b> (e.g. Pozo-Munoz et al., 2000)
<b>Able to communicate knowledge</b> (e.g. Pozo-Munoz et al., 2000)		<b>Love students</b> [respect students (e.g. Klonari, 2007)]
<b>Transmit enthusiasm</b> (e.g. Klonari, 2007)		
<b>Motivation</b> e.g. Klonari, 2007)		
<b>Use of audiovisual materials</b> [make use of teaching approaches (e.g. Arnon and Reichel, 2007)]		
<b>Underlying structure of the concepts being taught</b> (Shulman, 1987)		
<b>Teach general political history</b>		
<b>Promote students’ work</b>		
<b>Students’ participation</b> (e.g. Klonari, 2007)		

*Teachers’ Attitudes to the Suggested Teaching Approaches to the Music History Course: (Table 5.6: Code 4)*

Focusing on the strengths (Code 4.1) and weaknesses (Code 4.2) of the suggested teaching approaches, this final theme provides the teachers’ opinions regarding the effects and the negative comments on the suggested approaches. First, the usefulness of resources was discussed (Code 4.1.1). *“It is required to adopt an approach which is different from the text-oriented approach and the presentation of verbal information”* (Interviewee 6, Q: B:8).

Second, two teachers discussed the effectiveness of technology (Code 4.1.2). *“Thus, as a tool, by using it purely as a teaching aid, a source of easy access to*

information and research [...] you therefore have an easy way to see catalogues of libraries around the world, download and see or read onscreen or save because you have a large amount of information, articles and even entire books that are scanned and you can find them there at any moment” (Interviewee 5, Q: B:9). *“The contribution of technology is definitely very important because, firstly, we can transfer various sources, like the notes, and at other times, it is the professor that can write and give it to them to photocopy it, or publish a book which is difficult to find. Today, there is the electronic platform; and from [name of university]; and we can offer anything directly to students.”* (Interviewee 7, Q: B:9).

Third, the positive impact that primary sources have on students was discussed (Code 4.1.3). *“I believe that this definitely belongs to the methods that make teaching more appealing and not showing the human, everyday life of the composers, but I think that more emphasis must be put on that.”* (Interviewee 6, Q: B:7). *“This is very important as you say, because we work on how the composer was as a person and what his way of thinking was. It does not have the sterile character of books. It is very important. And generally I am interested in showing the different aspects of social status.”* (Interviewee 7, Q: B:7).

Finally, concerning the weaknesses of the suggested teaching approaches, Interviewee 5 was totally against researching during class as a teaching approach (Code 4.2.1). *“I do not agree with this method...I consider it to be a negative method. That means that taking a book, telling him to read it and write a summary or tell the content or support the point of view of the author in a discussion is not research, it is something else. It’s an American thing, a completely axial thing that I know about but do not agree with it – even though I have not tried it to see if it brings any positive results. I do not agree because in the end, you identify with the point of view of an author, you do not develop critical thinking”* (Interviewee 5, Q: B:6). Interviewee 7 had a neutral opinion towards researching during class. *“I cannot give a positive or a negative answer as I sincerely confess my deficiency on that, but I’ll tell you this. I believe that there must – at least when it comes to music history – be a minimum of general knowledge on which everyone should be based and which would allow one to successfully take an initiative, because taking an initiative is a prerequisite for success in such a research project, for a student or group of students”* (Interviewee 6, Q: B:6).

### 5.3.2.2 Students - Greece

32 students participated in this study from three different universities in Greece, 14 males (43.8%) and 18 females (56.2%). The majority of the students are over 22 years old (71.9%). More than half of the students are studying music (53.1%) while the rest are studying Choral Conducting, Music Performance, Composition, Musicology, Music Education and other subjects (see Figure 5.8). Moreover, more than half of the students have been studying music for over than 12 years (56.3%) (see Figure 5.9). Additionally 75% of the students had been studying music history for between 1 and 4 years (see Figure 5.9).

Figure 5.8: Major Area of Study of the Participants Answering the Questionnaire – Greece

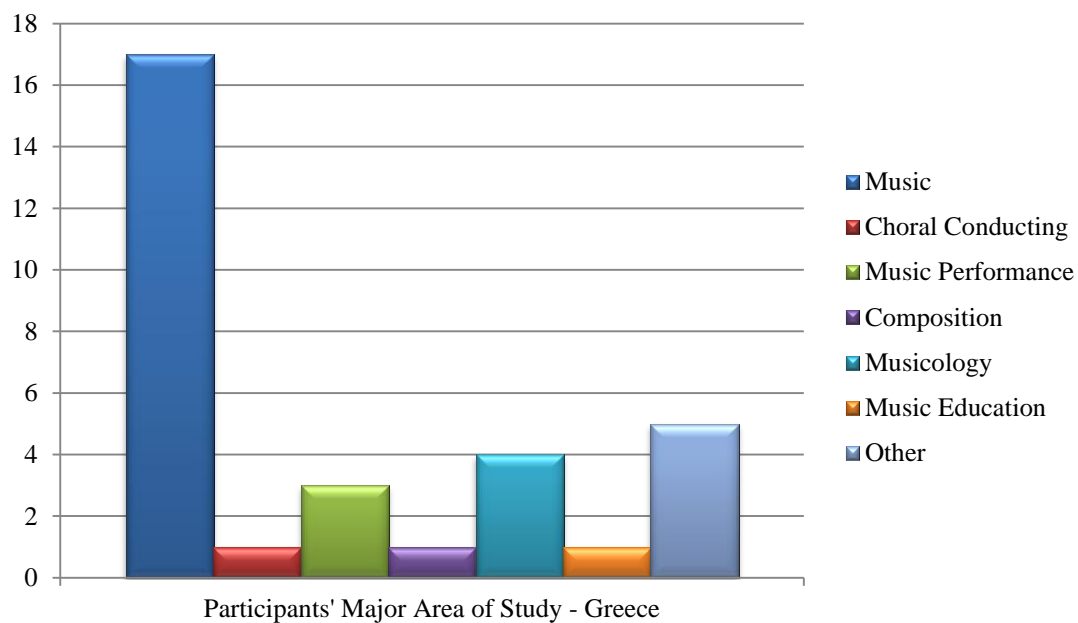
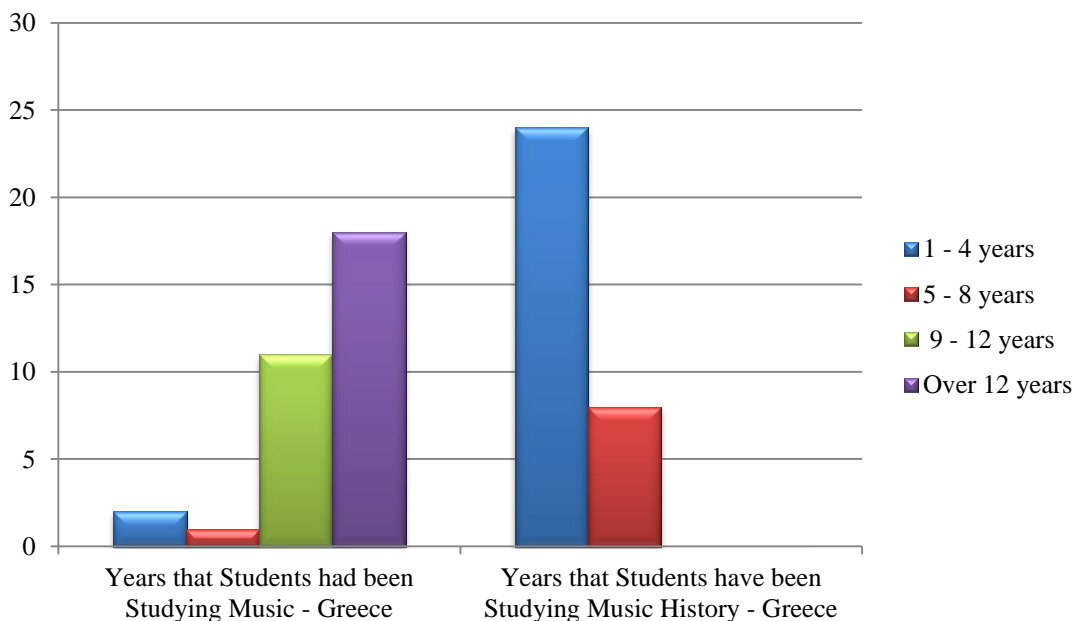


Figure 5.9: Years that Students had been Studying Music and Music History – Greece

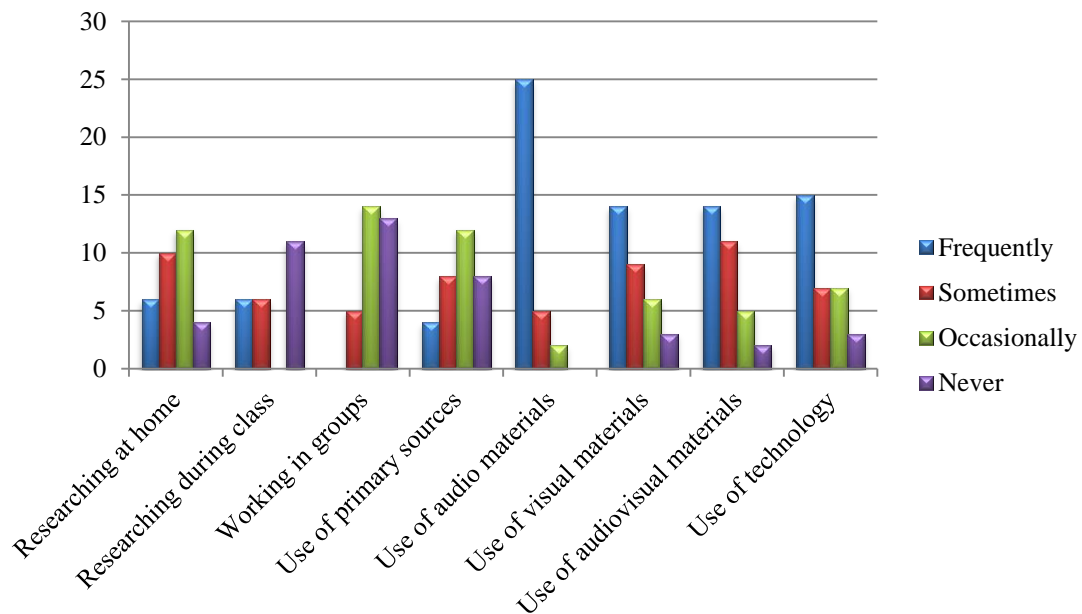


#### Current Teaching Approaches on the Music History Course:

With consideration to the first super-ordinate theme, current teaching approaches on the music history course, students were required to answer a Likert-scale question about the frequency of use of various teaching approaches in their music history course (see Appendix VIII). Based on their responses, the use of the approach of researching at home varied, as 16 students responded that it was used ‘frequently’ and ‘sometimes’ and 16 students responded that this approach was used ‘occasionally’ and ‘never’. Furthermore, they ‘occasionally’ or ‘never’ did research during class, use cooperative learning or primary sources. Moreover, they ‘frequently’

or ‘sometimes’ used audio, visual, audiovisual materials and technology (see Figure 5.10).

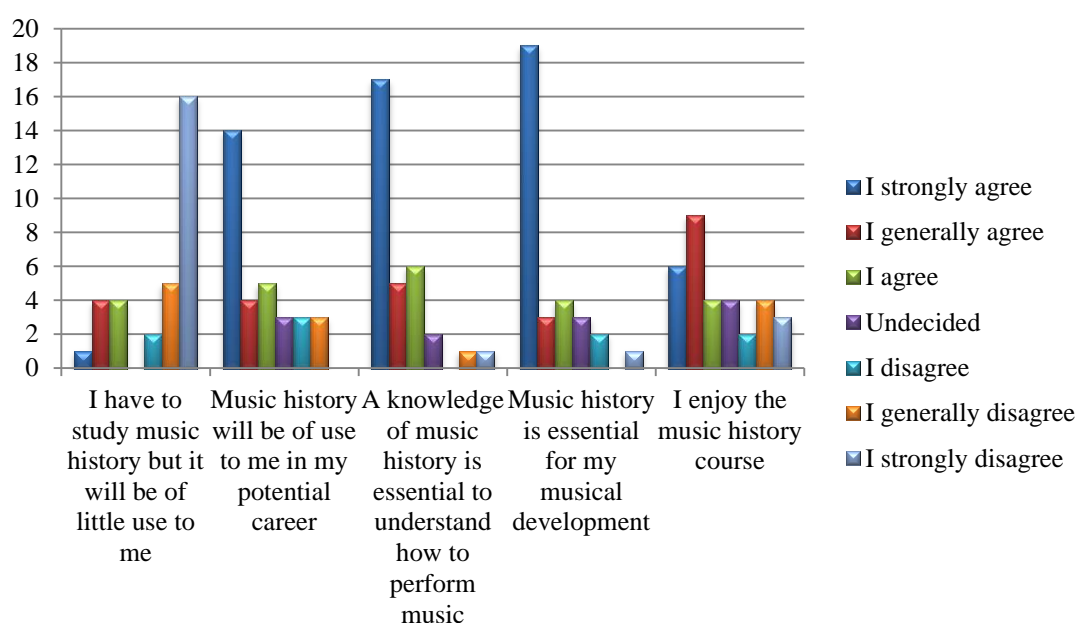
*Figure 5.10: Frequency of Current Teaching Approaches - Greece*



#### *Students' Attitudes towards Music History Course:*

Concerning the second super-ordinate theme, students' attitudes towards music history course, students had both positive and passive attitudes towards the course. Students were required to answer a Likert-scale question about how much they agreed with various statements. Students agreed that a knowledge of music history would be of use to them. Moreover, they appreciated the importance of music history, both career- and performance-wise and in terms of their musical development. Furthermore, students studying in Greece seemed to enjoy the music history course (see Figure 5.11). This figure provides some insight into the participants' opinion as to whether music history is important to them career-wise, performance-wise and in terms of their musical development.

Figure 5.11: Students' Attitudes towards Music History Course – Greece



In addition, students were required to answer an open-ended question about how they perceive the importance of music history in the general development of undergraduate students. Many of the participants appreciated the insights that music history provides, believing that a knowledge of music history can provide greater general knowledge and, most importantly, can contribute to the improvement of performance skills. *“The history of music is a subject which cannot leave indifferent any musician, regardless of his/her field. A musician who is not interested in learning music history is like a man who is not interested in the general history of the world. Knowledge of the history of music enables a person to better understand the reason, way or circumstances under which important composers have composed their pieces, as well as to experience progress in music, ending with contemporary music.”* (Student 65). *“It helps [the student] comprehend every era’s style concerning the performance of a musical piece”* (Student 84). *“Music history is one of the most important classes for the general development of undergraduate studies because though this class we learn how to perform a piece depending on the composer and his era and why”* (Student 85).

On the contrary, instead of answering the question, most of the students focused on identifying the limitations of current teaching approaches. *“I have attended music history classes for many semesters. However, I believe that I am not knowledgeable with it. I used to study exclusively for the semester’s examinations and not in an effective way”* (Student 61). *“As I have been taught this module by many professors, the problem has always been that most students were bored in classes and as a result the teacher of the respective introductory module was teaching a maximum of 3 or 4 people every week”* (Student 63). *“With everything that I have experienced, I believe that we have a long road ahead of us until we can actually say that the music history class is being taught the way it should be, in order for students to acquire essential and comprehensive history knowledge and not just to cover the exam material for each semester. Some teachers have to realize at some point that they are dealing with intelligent adults with their own opinions on many subjects and should therefore adjust the class without giving endless lectures and ‘university notes’ which are objectively presenting the focus and have taking away the students’ right to form*

*their own opinion about history and to be more capable to teach in the future”*  
(Student 66).

Additionally, students provided suggestions for the better delivery of the course. *“Based on my experience from music history classes, I would highlight the fact that I would like a more interactive lesson, with more focus on research”* (Student 60). *“I believe that music history as a module is misunderstood and that is due to the way it is taught, as well as the curriculum. Most music teachers or professors do not use audiovisual material, nor do they combine music with other arts and their history. In my opinion, there should be a constant combination of theory and practice through listening. Additionally, music libraries should be completely updated, so that students can have direct access to any information that they may need. Finally, every teacher must use methods promoting critical thinking. Questions to students, as well as research during class can encourage critical thinking”* (Student 65).

#### *Teacher Effectiveness:*

The super-ordinate theme of teacher effectiveness emerged from a chart question requesting students to list the ten most important qualities of the ideal music history teacher and another question asking students to state if there are any qualities that the ideal teacher should not have. Their responses showed that they felt that the ideal music history teacher for Greek students should have ‘knowledge’ (e.g. Pozo-Munoz et al., 2000) ( $n=21$ ), be ‘sociable’ (e.g. Pozo-Munoz et al., 2000) ( $n=20$ ) and be able to communicate knowledge (e.g. Pozo-Munoz et al., 2000) ( $n=20$ ). Additionally, they felt that the ideal music history teacher should not be boring or dogmatic ( $n=11$ ).

#### *Students’ Attitudes to the Suggested Teaching Approaches and Teaching Aims:*

Regarding the last super-ordinate theme, students’ attitudes to the suggested teaching approaches and teaching aims, students were required to answer Likert-scale questions rating the teaching approaches suggested by the investigator (e.g. researching during class, research at primary sources, use of audio, visual and audiovisual materials, cooperative learning) from 1 (=not important) to 10 (=most important). The participants strongly supported all teaching approaches proposed by the investigator (see Table 5.8).

*Table 5.8: Frequencies of Students' Responses of Various Teaching Approaches and Teaching Aims – Greece*

Teaching Approaches and Teaching Aims	Score Rating									
	1	2	3	4	5	6	7	8	9	10
Researching during class					2	2	4	12	4	8
Research at home			2	1	2	2	7	4	8	6
Develop your critical thinking						1		1	5	25
Watch visual materials						3	3	8	12	7
Watch audiovisual materials			1			1	4	4	14	8
Listening				1		2	3	3	6	17
Access academic journals			2		4	7	6	5	5	3
Read through various sources						1	3	10	7	11
Well established music library			1	1	1			3	9	18
Use of internet for researching					1	2	6	6	9	8
Research at primary sources		1	2		1	1	2	9	9	7
Learning through technology				2	3	4	3	5	8	7
Students participate in the lesson								7	7	17
Debate during class			1		3	8	6	3	5	6
Cooperative learning		1	1		6	4	7	3	5	5
Have a textbook			3	1	4	4	2	4	5	9
Teacher providing notes					2	4	6	6	6	8
Lecture		1	1	2	5	7	6	1	7	2

### **5.3.2.3 Teachers vs. Students in Greece**

#### *Current Teaching Approaches on the Music History Course:*

On the first super-ordinate theme, current teaching approaches on the music history course, there are four teaching approaches on the music history course that both students and teachers mentioned in their responses: the use of audio, visual and audiovisual materials and the use of technology (see Table 5.9). In the case of researching at home, as mentioned above, the students' responses varied and it was not clear whether this approach was regarded as one of the teaching tools in Greek universities.



Table 5.9: Current Teaching Approaches from Both the Teachers' and Students' Perspective – Greece

Teaching approaches	Teachers	Students
Use of audio materials	✓	✓
Use of visual materials	✓	✓
Use of audiovisual materials	✓	✓
Use of technology	✓	✓
Use of textbook	✓	✓

*Students' Attitudes towards Music History Course:*

Regarding the second super-ordinate theme, students' attitudes towards music history course, students expressed both positive and passive attitudes while teachers had a tendency to characterise their students as passive (see Table 5.10).

Table 5.10: Students' Attitudes towards Music History Course from the Teachers' Perspective – Greece

Recurrent Themes	Int. 4	Int. 5	Int. 6	Int. 7	Present in over half of the sample	Responses
Positive students	YES	NO	YES	NO	NO	2 out of 4
Passive students	NO	YES	YES	YES	YES	3 out of 4

Key Int. = Interviewee

Positive students, from the teachers' perspective, are those who attend lectures and participate actively. Most of the interviewees refer only to this category of students as positive since there are many students that never attended classes.

On the other hand, students express their positive attitude in the two last questions of the questionnaire, stating that music history can develop their performance skills ( $n=9$ ) and help them to better understand the roots of music ( $n=15$ ).

However, the emphasis from both groups is that students are passive about the music history course. This phenomenon, from the teachers' perspective, is mostly related to non-compulsory attendance. This limitation leads the teachers to plan their course in a way that all necessary information is included in one textbook, in order to help students pass their examinations. This vicious cycle, with the existence of only one textbook, and the students' perception of this approach, as well as non-compulsory attendance, leads students to be passive.

The students strongly argue that the music history course is not taught effectively. They state that the course is boring for them and that it should be much more interesting. *"The only way for someone to feel the magic of history is to actually decide to take it seriously"* (Student 82).

With this statement and in combination with the statements provided in section 5.3.2.2, it is clear that students understand the importance of music history to their

development. However, they need better approaches to the course, such as cooperative learning and more researching done by themselves, as they themselves state.

#### *Teacher Effectiveness:*

On the third super-ordinate theme, teacher effectiveness, teachers meet their students' requirements for the ideal music history teacher on only one recurrent theme: the teacher should 'be able to communicate knowledge' (e.g. Pozo-Munoz et al., 2000). This is the only recurrent theme among teachers.

In the analysis of the questionnaires, however, there are two additional recurrent themes that appear in over half of the sample: the ideal music history teacher should have 'knowledge' (e.g. Pozo-Munoz et al., 2000) and be approachable (e.g. Helterbran, 2008). Classifying all characteristics in the three categories, both students and teachers focus on the 'Knowledge of the subject and the 'didactic knowledge' category.

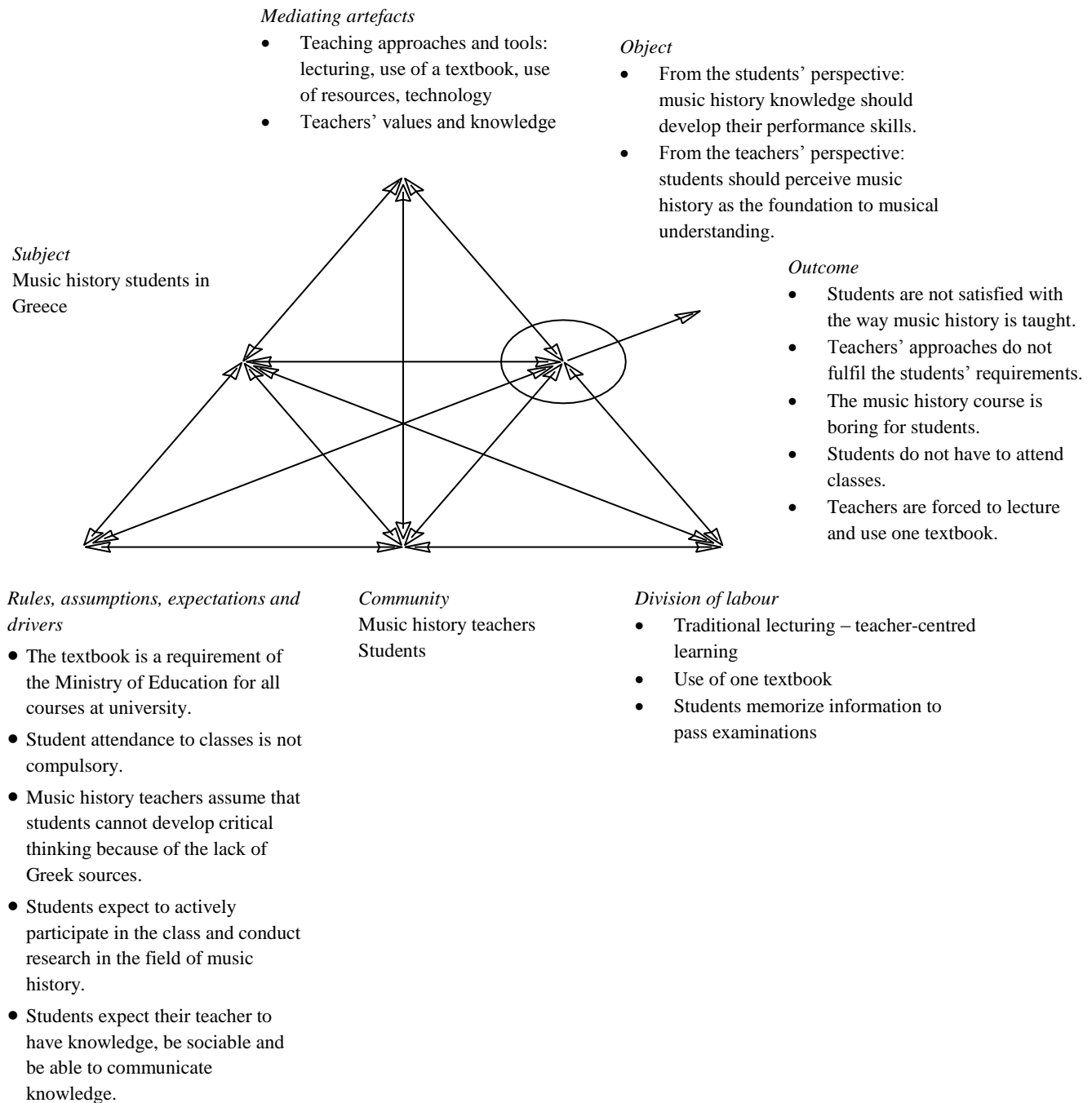
#### *Teachers' and Students' Attitudes to the Suggested Teaching Approaches and Teaching Aims:*

Regarding the last super-ordinate theme, teachers' and students' attitudes to the suggested teaching approaches and teaching aims, all the recurrent themes are common between teachers and students. Both groups rate the positive impact of the use of resources, primary sources and technology as effective tools for teaching.

#### **5.3.2.4 Cultural-Historical Activity Theory**

The current status of the music history course in Greece is summarized in terms of Engeström's model in Figure 5.12. In this case, the reason why the *object* differs from the *outcome* is that *mediating artefacts, rules, assumptions, expectations and drivers, community and division of labour* do not support the *object*. Specifically, in Greece, the fact that on the one hand attendances are not compulsory and on the other hand that the textbook is a requirement from the Ministry of Education, force music history teachers to apply teacher-centered learning approaches to the course.

Figure 5.12: Current Status of the Music History Course in Greece



### 5.3.3 Teachers vs. Students in England

#### 5.3.3.1 Teachers - England

*Current Teaching Approaches on the Music History Course:* (Table 5.11: Code 1)

The first super-ordinate theme is representative of the current teaching approaches that are adopted (Code 1.1) and the general limitations that teachers encounter in music history courses in England (Code 1.2). The current teaching approaches that are used in England by teachers are the use of audio and audiovisual materials, teaching social/political music history, use of technology, use of scores, development of the students' researching and library skills, discussion, lecturing, researching during class, reading through various readings and no use of a textbook (Code 1.1.1).

The difficulties in forming an accurate perception of the role of music history are evident in the interviews (Code 1.2.1). *"Music history is finding it difficult to preserve its place within HE as a humanity subject. So I'm particularly concerned about that because I think it is a very important part of... it's important for people, regardless of whether they become musicians or not, that they should understand music as a cultural product. Some of this is sort of market-driven in that the students are very attracted in more present's day music and present concerns and interested also in performance issues"* (Interviewee 9, Q: A: 9).

Furthermore, the limitations of music history teaching with regard to the development of critical thinking in conservatories in England were also evident from the interviews (Code 1.2.2). *"That's a very interesting question for a place like this, which is conservatoire in the university and I think a lot of the staff on the academic side find it quite difficult and we're never sure where to position ourselves because, as an institution, we're training musicians but as academics we want to train them as critical thinkers. And the students don't... are often not that interested"* (Interviewee 11, Q: A: 3).

Table 5.11: Composition Structure of IPA Themes – England

Thematic level	Code <sup>11</sup>	Theme One	Code	Theme Two	Code	Theme Three	Code	Theme Four
Super-ordinate theme	1.	Current teaching approaches on music history courses	2.	Students' attitudes towards music history course	3.	Teacher Effectiveness	4.	Teachers' attitude to the suggested teaching approaches
Master Themes	1.1	Teaching Approaches	2.1	Positive attitude	3.1	Accessible to students	4.1	Strengths of the suggested approaches
	1.2	General Limitations	2.2	Passive attitude	3.2 3.3	Motivation Organization	4.2	Weaknesses of the suggested approaches
Sub categories	1.1.1	Audio and audiovisual materials, use of technology, use of scores, development of the students' researching and library skills. Discussion, lecturing, researching during class, research through various sources, no use of a textbook	2.1.1	Students that engage with music history Students that are not interested in music history			4.1.1	Cooperative learning is an effective tool
			2.2.1				4.1.2	Historical information is useful
							4.1.3	Primary sources are effective
							4.1.4	The suggested approaches provide the cultural understanding of music history
							4.2.1	Audiovisual materials (e.g. documentaries) provide the director's or author's opinion and not what actually occurred
	1.2.1	Difficulties in correct perception of music history					4.2.2	Hard to find primary sources
	1.2.2	Development of critical thinking						

<sup>11</sup> Code indicating thematic hierarchy

*Students' Attitudes towards Music History Course: (Table 5.11: Code 2)*

The second super-ordinate theme, students' attitudes towards music history course, is representative of two categories: the positive and the passive attitudes that students have towards the music history course. Students with a positive attitude, according to Interviewee 11, are those who truly engage with music history (Code 2.1.1).

In contrast to this, students with a passive attitude are those who are not interested in music history in general (Code 2.2.1). *"In my experience, most undergraduates decide that they want to do music because they are performing musicians and they're really eager to carry on with performances. It's very rare that you find an undergraduate wanting to come to university because he is really keen on music history – in this country anyway. It doesn't really happen. So they tend to think of music history as something that they have to do alongside the performing but it's not something they are particularly keen on"* (Interviewee 8: Q: B:3). *"Unfortunately, some of them don't believe us and they are often quite dissatisfied I think. So every year there's a handful of students who feel quite grumpy; they have to study a lot of boring medieval music, a lot of boring 19<sup>th</sup> century music and they haven't done enough jazz, or they haven't done enough pop or whatever they think they've been missing"* (Interviewee 9, Q: B:3). *"I think though sometimes they are not quite sure what the point is and they're not quite sure what it's going to bring to their playing. So sometimes I may be disappointed when I get feedback after the end of the year. They say things like, you know, it is completely pointless. Because I am trying to bring over what is interesting and they really pick up on that sometimes or they just don't care"* (Interviewee 11, Q: B:3).

*Teacher Effectiveness: (Table 5.11: Code 3)*

Based on the recurrent themes that formed the third super-ordinate theme, teacher effectiveness, the ideal music history teacher should be accessible to students (Code 3.1). According to Interviewee 11, being accessible to students facilitates students' asking questions on music history. *"Once you've got time for the students to come and ask questions and clarify stuff they don't understand... Naturally I'm often a bit disappointed that students don't ask more; sometimes I've tried to get them to write down at the end of the session what they didn't understand and if they've got any questions and they're not very good at asking questions, maybe that's the thing of being a long process; they don't know what they don't know yet"* (Interviewee 11, Q: B:4).

Furthermore, the teacher should motivate students (Code 3.2). *"What you can try to do is to actually fuel their interest. And that's the most important point. And in some way, in amongst all that, there'll be something which will"* (Interviewee 10, Q: B:4).

Additionally, teachers should be organized (Code 3.3). *"There's line in music. There should be a line in education. The same is when conducting a big work. You should... as Leonard Bernstein used to say 'you must have the end in sight'. So at the beginning of the course you must know precisely what you want by the end of it. And somehow you must weave your way to that really. I'll use that"* (Interviewee 10, Q: B:4).

Apart from the recurrent themes, Table 5.12 presents all the qualities mentioned by teachers in England (see Chapter 2 for further details on the categorization of the ideal teacher's qualities).

*Table 5.12: Ideal Teacher's Characteristics from the Teachers' Perspective – Emglamd*

<b>Knowledge of the subject and didactic knowledge</b>	<b>Personality</b>	<b>Student-teacher relationship</b>
<b>Knowledge</b> (e.g. Pozo-Munoz et al., 2000)	<b>Organizational ability</b> (Manford, 1996)	<b>Be accessible</b> (e.g. Pozo-Munoz et al., 2000)
<b>Able to communicate knowledge</b> (e.g. Pozo-Munoz et al., 2000)	<b>Creativity</b> (Klonari, 2007)	<b>Good relationship with students</b> [able to listen, be accessible, sociable, sharp, able to motivate (e.g. Pozo-Munoz et al., 2000)]
<b>Motivation</b> (e.g. Klonari, 2007)	<b>Flexibility</b> (Manford, 1996)	
<b>Underlying structure of the concepts being taught</b> (Shulman, 1987)	<b>Sympathetic</b>	
<b>Expert</b> (e.g. Pozo-Munoz et al., 2000)		
<b>Engaged to music history performance practice</b>		
<b>Students' behaviour</b> (e.g. Klonari, 2007)		
<b>Students' participation</b> (Klonari, 2007)		

### *Teachers' Attitudes to the Suggested Teaching Approaches to the Music*

*History Course: (Table 5.11: Code 4)*

Focusing on the strengths (Code 4.1) and weaknesses (Code 4.2) of the suggested teaching approaches, this final theme provides the teachers' opinions regarding the effects and the negative comments on the suggested approaches. Interviewee 9 appreciates that cooperative learning is an effective tool (Code 4.1.2). *"Well, it sounds a good idea to get them working in groups, discussing a single source. I think that sort of reading groups works quite well"* (Interviewee 9, Q: B:5).

According to Interviewee 9, historical information is useful to students (Code 4.1.2). *"...but the historical changes, I think, always provide a useful context for whatever is you're teaching, so I think these things...I am very much in favour of an integrated approach for the musicology... I don't see... because music usually has*

*words, has an interface with literature, usually forms some kind of social ritual; often it has some interface with religion or with holy practices or sort of social exchange, social interaction. So I think that the more that they know about the context, is going to be better in terms of understanding music.*" (Interviewee 9, Q: B:10).

Teachers further stressed the effectiveness of primary sources (Code 4.1.3). *"I think the use of primary sources is very important, because the secondary literature is inevitably based on them, so being able to go back to them if I read them is very important."* (Interviewee 9, Q: B: 6). Furthermore, according to Interviewee 8, the suggested approaches can provide a cultural understanding of music history (Code 4.1.4). *"the more resources you can use to kind of enrich their cultural understanding of the period...and our work is exceptionally good for that, not because of the way it helps students to see how people looked and what the environment looked like, but also because you can see how...for example again in the period that I work in, it's a really good way of showing that people used art...not only visual art but also music and architecture and all sorts of things in a symbolic way; so you had emblems that something would stand for something else. And you can also have a very good way to show them how this worked in music because they can see how it worked, visually, quite easily. And then you can say that particular sort of musical figure meant this kind...denoted this kind of thing, so it works very well. But no, I couldn't agree more on the principle...absolutely."* (Interviewee 8, Q: B:9).

One weakness of the use of audiovisual materials and specifically documentaries or extracts from films on music history is that it may involve the risk of providing the director's opinion and not what actually occurred, according to Interviewee 9 (Code 4.2.1). Moreover, Interviewee 11 pointed out the difficulties that a teacher may encounter when attempting to access primary sources (Code 4.2.2). *"I would probably find secondary sources, but primary sources are a bit more difficult. And it would just take too much time to put all that together for a whole series of classes. [...] So finding right materials that have enough kind of contrast within them to get a different perspective and also the primary sources I look at are generally musical ones, rather than historical ones, because I'm not a historian of the Baroque or whatever."* (Interviewee 11, Q: B:6).

### **5.3.3.2 Students - England**

39 students participated in this study from England: 18 males (46.2%) and 23 females (53.8%). The majority of the students (79.5%) were between 18 and 21 years old (see Figure 5.13). Most of the students (87.2%) studied Music. Moreover, more than half of the students had been studying music for more than nine years (see Figure 5.14). Additionally, the majority of the students had studied music history for one to eight years (see Figure 5.14).



Figure 5.13: Age of the Participants Answering the Questionnaire – England

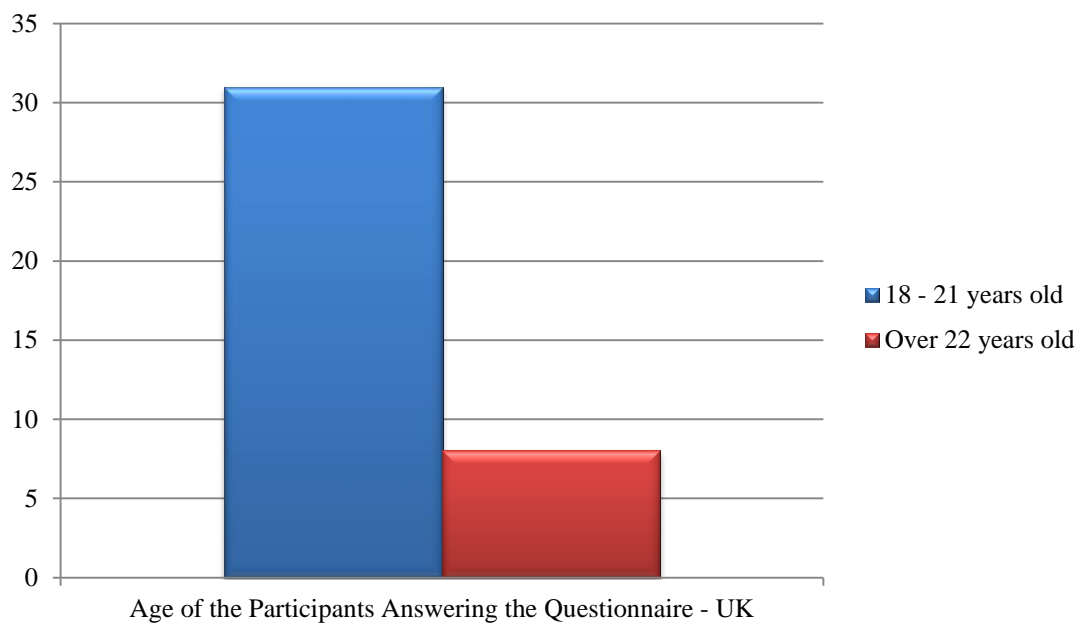
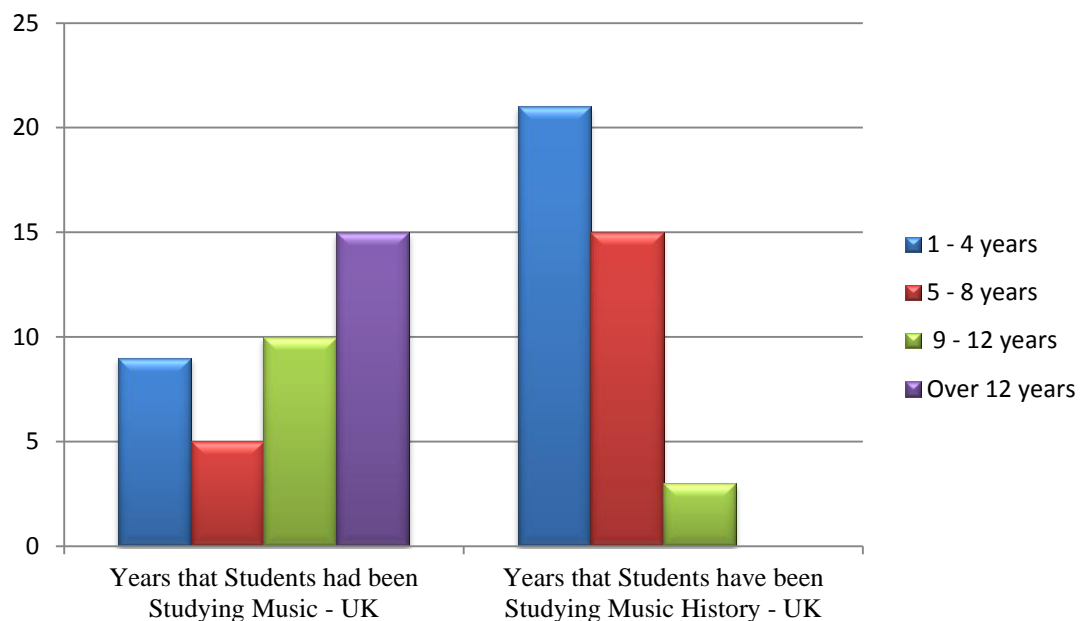


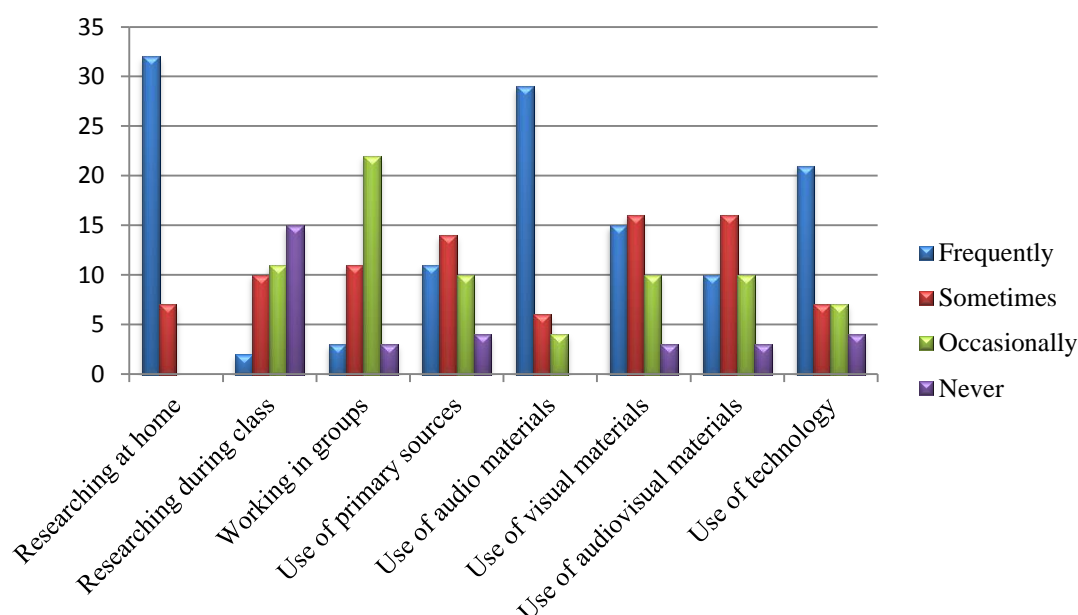
Figure 5.14: Years that Students had been Studying Music and Music History – England



#### *Current Teaching Approaches on the Music History Course:*

Considering the first super-ordinate theme, current teaching approaches on the music history course, students were required to answer a Likert-scale question about how often various teaching approaches were used in their music history course (See Appendix VIII). Based on their responses, researching at home, primary sources, audio, visual and audiovisual materials and technology were used ‘frequently’ and ‘sometimes’ while researching during class and working in groups were used ‘occasionally’ and ‘never’ (see Figure 5.15).

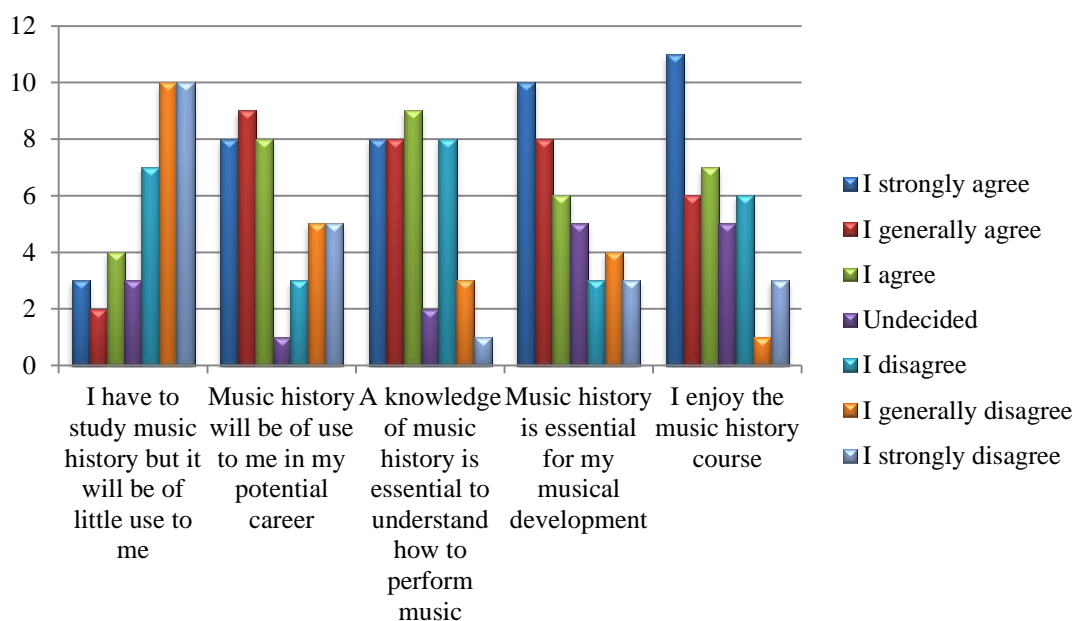
Figure 5.15: Frequency of Current Teaching Approaches in England



#### Students' Attitudes towards Music History Course:

The second super-ordinate theme, students' attitudes towards music history course was representative of the students' positive and passive attitudes towards the music history course. Students were required to answer a Likert-scale question about how much they agreed with various statements. Based on their responses, students understood the importance of the knowledge of music history (see Figure 5.16).

Figure 5.16: Students' Attitudes towards Music History Course – England



Additionally, students were required to answer an open-ended question on how they perceived the importance of music history to the general development of

undergraduate students. English students appreciated the insights that music history offers. According to the students, music history is important to performers. *“I believe its importance is in the performers’ ability to recreate the sound that they have heard in order to give an accurate performance of a piece. It is important to have the right sound if you are going to perform in the professional world”* (Student 54). *“Music history allows a student to understand the progress of music and the progress of musicians over history, in order to make thorough judgments about their own playing and progress”* (Student 48). Apart from performers, music history is important also to music teachers or researchers. *“A lot of music graduates go on to become performers, teachers or researchers; therefore it is an important aspect for all of them”* (Student 21).

Moreover, the knowledge of music history develops a socioeconomic, political, cultural and sociological understanding of the development of music. *“Any musician, practical or academic, must have a clear grounding in the socioeconomic or political factors that influenced the music”* (Student 25). *“I believe that music history is very important and not only for musicians. Maybe more than all the other arts and together with literature, it helps us explore the sociological aspect of each different era. For me it is a very interesting and useful knowledge”* (Student 51).

Furthermore, music history develops students’ critical thinking. *“A music history course that addresses broader and overarching issues (containing a critical element and not being too positivistic) and engages with other fields where it is helpful to do so, develops a firm grounding for musical understanding, allowing students to place their musical knowledge and experience in the context of the past, present and possible future. Beyond this, music history has the potential to develop and refine critical skills”* (Student 29).

Apart from providing the benefits of knowledge of music history, students did not hesitate to express their complaints and their suggestions concerning the pedagogical approaches that are used during the course. They make reference to the content, the materials that are used and the large amount of information that they receive.

*“I think it is important but I feel it gets subordinated as the lectures are known to be too dry and boring as they always take the format of 2 hours of a lecturer talking whilst the students take continuous notes. There are few breaks and changes in the multimedia usually which makes the success of the music history modules diminish somewhat”* (Student 20). *“I personally believe that music history is not given enough attention. There is such a vast history that it usually gets squeezed and short-cut to the point of uselessness. It is necessary for anyone in the field of music to know the work of musicians and composers that preceded them! Music history should be divided in smaller categories so that students can go more in depth with a particular musical history (for example: History of Music for Screen or Political Music History etc.)”* (Student 53). *“It should be taught by identifying trends in music throughout history and not out of a textbook”* (Student 44).

#### *Teacher Effectiveness:*

The super-ordinate theme of teacher effectiveness emerged from a chart question (See Appendix VIII) asking students to list the ten most important qualities of the ideal music history teacher and another question asking them to state if there are any qualities that the ideal teacher should not have. The ideal music history teacher for English students should have ‘knowledge’ (e.g. Pozo-Munoz et al., 2000) (n=21), be ‘approachable’ (e.g. Helterbran, 2008) / ‘sociable’ (e.g. Pozo-Munoz et al.,

2000) ( $n=17$ ), have ‘enthusiasm’ (e.g. Helterbran, 2008) ( $n=15$ ), have ‘a sense of humour’ (e.g. Helterbran, 2008) ( $n=14$ ) and be ‘creative’ (e.g. Klonari, 2007) ( $n=10$ ).

*Students’ Attitudes to the Suggested Teaching Approaches and Teaching Aims:*

With regard to the final super-ordinate theme, students’ attitudes to the suggested teaching approaches and teaching aims, students were required to answer a Likert-scale question rating on a scale from 1 (=not important) to 10 (=most important) the teaching approaches suggested by the investigator (e.g. researching during class, research of primary sources, use of audio, visual and audiovisual materials, cooperative learning). English students’ attitudes to the teaching approaches proposed by the investigator were positive. Students observed that they should not have a textbook on their music history courses, while they supported the idea of the teacher providing notes and lectures (see Table 5.13).

*Table 5.13: Frequencies of Students’ Responses of Various Teaching Approaches and Teaching Aims – England*

Teaching Approaches and Teaching Aims	Score Rating									
	1	2	3	4	5	6	7	8	9	10
Researching during class	3	6	7	2	7	7	2	4		
Research at home	1				1	1	2	9	7	18
Develop your critical thinking	2				2	2	4	7	2	20
Watch visual materials	2	2	4	5	5	5	3	7	2	3
Watch audiovisual materials	2	4	1	1	8	5	2	6	2	7
Listening	1		1		1	3	2	6	5	20
Access academic journals	2	2			3	3	3	5	6	15
Read through various sources				3	2	4	5	8	5	12
Well established music library	1		1		3	1		4	5	24
Use of internet for researching	1		1	1	2		6	9	8	10
Research at primary sources			1	1	3	4	6	6	8	10
Learning through technology	2	3	2	2	6	8	1	5	5	4
Students participate in the lesson	1	1		1	4	2	6	5	7	12
Debate during class	2	1		2	5	3	4	6	7	9
Cooperative learning	1		3	6	8	6	1	7	5	1
Have a textbook	12	3	1	2	9	2	2	3	5	
Teacher providing notes	1	3	1	3	5	5	5	6	3	7
Lecture	1		1	3	1	3	1	6	7	16

### 5.3.3.3 Teachers vs. Students – England

#### *Current Teaching Approaches on the Music History Course:*

With regard to the first super-ordinate theme, current teaching approaches on the music history course, there are only two teaching approaches on the course that both students and teachers mention in their responses: the use of audio materials and the use of technology (see Table 5.14). While the approaches of researching at home, the use of primary sources, and the use of visual and audiovisual materials were mentioned only by English students, research during class was mentioned only by English teachers. Working in groups was not mentioned at all. It is significant to notice how visual materials do not appear as recurrent themes with teachers, despite being mentioned by the students.

*Table 5.14: Current Teaching Approaches from Both the Teachers' and Students' Perspective – England*

Teaching approaches	Teachers	Students
Use of audio materials	✓	✓
Use of technology	✓	✓
Researching at home		✓
Researching during class	✓	
Use of primary sources		✓
Use of visual materials		✓
Use of audiovisual materials	✓	✓

England differs from the other two countries in terms of the current teaching approaches that are currently used. The analysis can be divided into four factors: the teaching content, resources used, the students' participation during class and the students' researching skills. All four music history teachers in England focus their teaching on social music history, introducing readings from various sources, the use of scores, audio materials and audiovisual materials during their lectures. Moreover, it is important to note how all teachers engage with their students during class. Apart from discussion, which seems to be common in all countries, they also involve their students by requiring them to make presentations or perform during class. These issues will be further analysed later in this chapter when the comparison of all teachers by country will take place.

#### *Students' Attitudes towards Music History Course:*

Regarding the second super-ordinate theme, students' attitudes towards music history course, two teachers identified both positive and passive students towards music history courses, while one teacher identified only positive students and one teacher only passive students (see Table 5.15).

*Table 5.15: Students' Attitudes towards Music History Course from the Teachers' Perspective – England*

<b>Recurrent Themes</b>	<b>Int. 8</b>	<b>Int. 9</b>	<b>Int. 10</b>	<b>Int. 11</b>	<b>Present in over half of the sample</b>	<b>Responses</b>
Positive students	NO	YES	YES	YES	YES	3 out of 4
Passive students	YES	YES	NO	YES	YES	3 out of 4

**Key** Int. = Interviewee

On the other hand, to the last two items of the questionnaire, the students' responses fell into two major categories: the insights that music history offers them and the identified limitations to the current teaching approaches on the music history course in combination with their suggestions about how the course could be more effective. Students are considered to have a strong attitude towards music history pedagogy, being aware of the importance of the impact that music history can have on them.

#### *Teacher Effectiveness:*

No recurrent theme emerged between teachers and students in the English sample regarding the third super-ordinate theme – teacher effectiveness. Teachers appreciate that the music history teacher should 'be accessible' to students (e.g. Pozo-Munoz et al., 2000), 'motivate' them (e.g. Klonari, 2007), have 'organizational ability' (e.g. Manford, 1996) and 'be able to communicate knowledge' (e.g. Pozo-Munoz et al., 2000). On the other hand, students require the teacher to have 'knowledge' (e.g. Pozo-Munoz et al., 2000), be 'approachable' (e.g. Helterbran, 2008), have 'enthusiasm' (e.g. Helterbran, 2008) and have a 'sense of humour' (e.g. Helterbran, 2008).

#### *Teachers' and Students' Attitudes to the Suggested Teaching Approaches and*

##### *Teaching Aims:*

Regarding the last super-ordinate theme, teachers' and students' attitudes to the suggested teaching approaches and teaching aims, both teachers and students strongly recommend the use of various resources including audio, visual and audiovisual materials as well as the use of primary sources.

Teachers strongly support the use of cooperative learning, stating that this approach can be effective for students' learning. Additionally, they suggest that the use of primary sources is a tool that can provide cultural understanding to students.

On the other hand, students strongly support researching at home and the development of their critical thinking while they maintain a more neutral opinion concerning researching during class. Additionally, they support the use of audio, visual and audiovisual materials. Furthermore, they strongly appreciate access to academic journals, reading through various sources and having a well-established library at their universities, as these will have a good impact on the learning process.

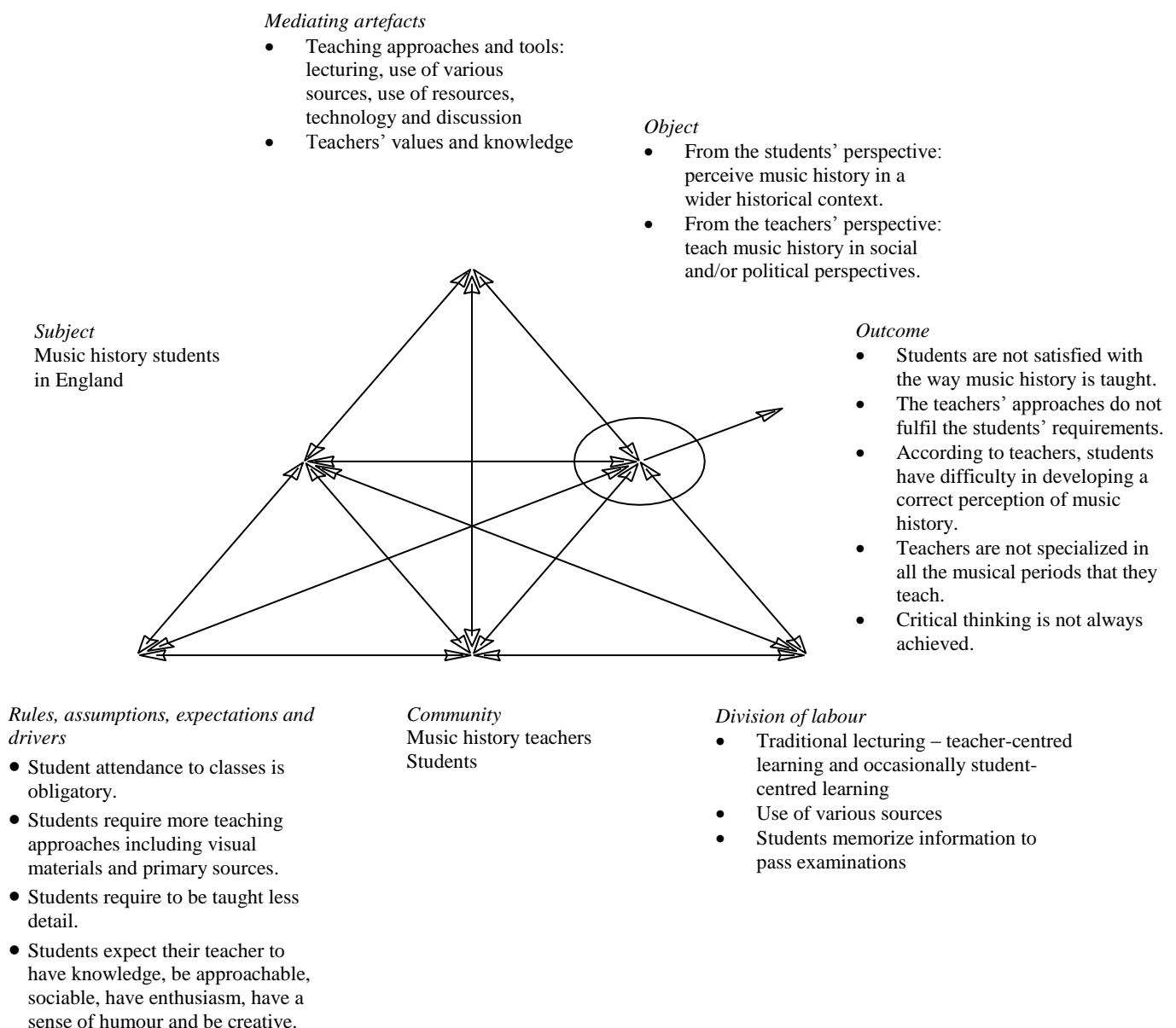
Moreover, even though they support the use of Internet for research and researching from primary sources, their responses were not as supportive towards learning with the assistance of technology. Regarding the students' participation

during class, they recommend both their active participation and the use of debates in classes while they do not support cooperative learning.

### 5.3.3.4 Cultural-Historical Activity Theory

The current status of music history courses in England is summarized in terms of Engeström's model in Figure 5.17. It can be seen that the occasional use of student-centered learning provides positive outcome based on both students' and teachers' perspectives. However, this does not mean that there is no difference between the *object* and the *outcome*.

Figure 5.17: Current Status of the Music History Course in England



### 5.3.4 All Teachers

11 music history teachers in total participated in this study from nine different universities. Three participants were from the Czech Republic from two universities, four participants were from three universities in Greece and four participants were from four different universities in England. The analysis was carried out in two ways. First, a comparison was made between the countries in which the data were analysed and compared on the basis of country, in order to classify similarities and differences as well as different possibilities and limitations between countries. Second, the data were also analysed within subjects, in which all 11 participants combined as a whole sample, in order to observe cases where a theme that cannot be found as recurring within one country may nevertheless be supported by the whole sample.

The investigator worked with the same four super-ordinate themes that were identified in each country's analysis:

- **Current teaching approaches on the Music History course**
- **Students' attitudes towards music history course**
- **Teacher effectiveness**
- **Teachers' attitudes to the suggested teaching approaches**

*Current Teaching Approaches on the Music History Course* (see Table 5.16):

With regard to the use of resources, the use of **audio materials** was the only approach used by all 11 music history teachers. Additionally, **audiovisual materials** are presented in over half of the sample in each country. Teachers mention that they use audiovisual materials to show extracts from concerts and/or operas. On the other hand, **visual materials** are not presented in over half of the sample in at least one country.

Although the use of primary sources is strongly supported during the interviews, it was used only by four teachers in total, and only occasionally. Additionally, the use of a textbook seems to be vital in Greece in order to fill the gap created by the non-compulsory attendance system, while in England all teachers are strongly against this tool. In the Czech Republic however, following the old lecturing style, where the teacher is already prepared with various sources, the students need to take notes to be able to pass the examination without researching specific sources.

Furthermore, the use of technology appears to be a limitation in the Czech Republic, while three out of four teachers in Greece and all teachers in England used technology in their lectures. In the Czech Republic, the limitation related to the use of technology is a matter of a lack of infrastructure at the universities and related to the older generation, as teachers describe it.

With regard to the **development of critical thinking**, there appears to be a strong limitation in the case of the Czech Republic and Greece, while the English sample reports making efforts and succeeding in developing students' critical thinking about music history. In the Czech Republic sample, only one teacher seems to try to develop students' critical thinking. Moreover, in all countries, teachers make effort to provoke **discussion** in their lectures. Among the samples in the three countries, only English teachers actually accomplish the development of critical thinking.

Two limitations were identified in the samples from all of the countries and these are related to researching and the use of cooperative learning. Initially,



researching during class cannot replace lecturing while in all countries teachers mention that they use researching only in seminars. Regarding the limitation of the use of cooperative learning, none of the participants used this approach apart from groups of two students for the purpose of discussion in England.

Categorizing the above recurrent teaching approaches or limitations into resources, resource readings, technology and development of critical thinking can provide a better evaluation of the current teaching approaches in the three participating countries (see Table 5.16).

*Table 5.16: Current Teaching Approaches on the Music History Course by country*

Teaching approaches	Czech Republic	Greece	England
Audio materials	3	4	4
Audiovisual materials	2	3	3
Visual materials	1	2	1
Primary sources	1	2	1
Textbook	1	3	
Researching during class	Limitation	Limitation	3
Use of technology	Limitation	3	4
Development of critical thinking	1	Limitation	2
Discussion	2	2	3
Cooperative learning	Limitation	Limitation	Limitation

**Key** Numerals indicate how many of the participants mentioned each approach

An additional analysis was carried out for the same super-ordinate theme – *Current teaching approaches in the Music History course* – treating all participants as individuals, with a smaller trend given to the country of origin as a comparison tool (see Table 5.17).

Table 5.17: Current Teaching Approaches on the Music History Course

	Int. 1 CZ	Int. 2 CZ	Int. 3 CZ	Int. 4 GR	Int. 5 GR	Int. 6 GR	Int. 7 GR	Int. 8 ENG	Int. 9 ENG	Int. 10 ENG	Int. 11 ENG	Present in over half sample	Respo nses out of 11
Audio materials	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	YES	11
Audiovisual materials		✓	✓		✓	✓	✓	✓	✓	✓		YES	8
Visual materials	✓			✓		✓					✓	NO	4
Use of primary sources	✓			✓	✓						✓	NO	4
Use of textbook		✓		✓	✓	✓	✓	LIM	LIM	LIM	LIM	NO	5
Researching during class						✓		✓	✓		✓	NO	4
Use of technology	LIM	LIM	LIM	✓	✓	✓	✓	✓	✓	✓	✓	YES	8
Development of critical thinking	✓		LIM	LIM	LIM	LIM	LIM	✓	✓			NO	3
Discussion	✓		✓	✓			✓	✓	✓		✓	YES	7
Cooperative learning	LIM		LIM		✓						✓	NO	2
Lecture	✓	✓	✓						✓	✓	✓	YES	6
Social / political Music History								✓	✓	✓	✓	NO	4
Develop research/ library skills								✓	✓		✓	NO	3
Research through various sources								✓	✓		✓	NO	3
Students' participation								✓	✓	✓	✓	NO	4

Keys Int. = Interviewee

LIM = Limitation. It is used when the teacher mentioned one teaching approach and expressed a limitation regarding the way to use it

According to this analysis, the current teaching approaches that are used in the music history course are the following: the use of audio materials ( $n=11$ ), the use of audiovisual materials ( $n=8$ ), discussion ( $n=7$ ) and lecturing ( $n=6$ ).

As seen above, the last four themes – teach the social and political perspective of music history, develop research and library skills of the students, research through various resources and students' participation during class – are recurrent themes only in the English sample. This observation is worth mentioning since there is no other country that presents recurrent themes that are used only in one specific country.

England differs from the other countries with respect to the teaching approaches that are currently used. The analysis at this point can be divided into four

factors, the content that teachers teach; the sources that they use; the students' active participation during class and the students' researching skills.

All four music history teachers in England teach the social music history introducing in at their lectures readings through various sources, the use of scores, audio and audiovisual materials. *"I don't see music history as different from doing history or literature or anything which helps people understand how humanity has negotiated the important things in the lives of individuals and sort of how societies have regulated, appreciated, contested, negotiated certain things about what it means for us as individual humans to live together is important. And music history can do that, because music has been so important as a social and political feature, and it's as varied in its uses that it really can pinpoint the ability of humans to communicate in a non-linguistic way, for good and for bad"* (Interviewee 9).

Furthermore, it is important to notice how all teachers engage their students during class. Apart from discussion, which as seen above, appears to be common in all countries they also let their students make presentations or perform during class. *"With the smaller groups, I get them to do presentations at certain points of the year. And I try and get everybody else to comment on the presenters, about the presentations and what was good and what was bad and what they thought worked. But actually they're just really shy about commenting on each other's work and they'd just say "Yeah, it was very good" and then it's very difficult. So in the bigger classes it tends to be smaller-group discussions"* (Interviewee 11).

Only in England did teachers make an effort to develop their students' researching and library skills. For this purpose the teachers suggest various sources for researching. *"What I do with my first-year students, as soon as they arrive, is: first of all, I give them a really big bibliography and tell them to go and write an essay on a subject. And the point of that is to make them think about how to approach a topic with a lot of secondary literature and where to start, what to read, what to skim read, what not to put to reading. So that's really about the fact that we have so much information that choosing the information is really important. And later in the term I get them to...I send them an extra topic with no bibliography at all; and I tell them that part of the point is to find their own bibliography. And we talk about problems they had while doing that and depending on what they come with we talk about...whatever they could or couldn't do. So I do try to get them to do that"* (Interviewee 9). *"And we want them to...again it's part of this idea of trying to get them to engage critically with the sources, we want them to be looking at a range of different sources so that they can compare them against each other and contrast them and work out what they agree with, what they disagree with somebody who might have interpreted something in an inappropriate way or something like that. So actually, what we take them through gradually in that first semester is a process of learning how to do that, because they usually come in and can't do it, because they haven't been told to do it before"* (Interviewee 8).

As two of the interviewees suggest, it is better to give students short passages to do research on during class in order to raise a discussion later and develop their researching skills. In relation to the use of a textbook, teachers in England seem to all share the idea that their effort is to 'unteach' them the textbook way of learning.

Thus, these approaches can strongly develop their students' critical thinking in comparison with the other two countries where they do not use various readings.

Apart from developing the students' researching skills, teachers develop their library skills and their writing skills. *"Before yesterday I did a tutorial with three students. The subject was the manuscripts of 12<sup>th</sup> and 13<sup>th</sup> century, French songs that*

*are mainly held in the “Bibliothèque Nationale de France”. I felt quite a sort of positivistic task to go and find the sources for a particular song and to compare sources of the same song in different manuscripts and to...they compare more in editions. And the point of this tutorial was firstly for them to get some library skills and tracking down quite difficult to find sources in the very complicated library system in [name of university] [...] to their general development in terms of being able to use libraries and assemble materials for a research project” (Interviewee 9). I want them to see that there are actually different ways of writing and different ways of engaging with the topic. And both are fine but you need to be aware of what – when you are writing – you need to be aware of...which thing you’re following and why. [...] So they need to be taking notes, they need to be sure that they can summarize the main arguments; they need to try to paraphrase and things like that” (Interviewee 8).*

#### *Students’ Attitudes towards the Music History Courses:*

With regard to the second super-ordinate theme eight music history teachers identified students with positive attitude towards music history course (three from the Czech Republic, two from Greece and three from England) and eight music history teachers identified students with passive attitude (two from the Czech Republic, three from Greece and three from England). However, the importance of this theme becomes evident if we look at each country individually and then compare them (see Table 5.18).

*Table 5.18: Students’ Attitudes towards the Music History Course by Country*

<b>THEMES</b>	<b>Czech Republic</b>	<b>Greece</b>	<b>England</b>
Positive attitude	3	2	3
Passive attitude	2	3	3

In the Czech Republic, all participants considered that their students have a positive attitude towards the music history course while two of them identified also passive students. However, the emphasis is upon positive students. In the sample taken in Greece, the emphasis is upon passive students ( $n=3$ ). Two teachers referred to positive attitudes. However, in both cases, participants referred to the students that were participating in their lectures, who, as we have seen previously in this study, are the 1/10 of the students enrolled on the course. Thus, emphasis is upon passive students. On the other hand, in England the number of positive students equaled that of passive students, with three teachers mentioning positive attitudes and three teachers passive.

In the Czech Republic, positive attitudes were observed regarding the students’ background. In Greece positivity is measured in terms of the number of the students attending the course and not the enrolled students in total. Finally, in England positive students are the ones more engaged in the music history course.

In contrast, in the Czech Republic, passive students are the ones who are not interested in music history or music in some cases. In Greece, the passive students are the majority of the students since they do not attend the courses (class participation is not obligatory). Because of this specific idiosyncrasy of the system teachers cannot be

objective about their perspectives. The system itself allows the students to be convinced that it is a waste of time to attend the music history course since they can read everything from the textbook. In England, passivism is measured according to the students' young age and the fact that they prefer playing music than reading about it.

#### *Teacher Effectiveness:*

Concerning the third super-ordinate theme, there are three recurrent themes in the Czech Republic. These are the following: the teacher should have 'knowledge' (e.g. Pozo-Munoz et al., 2000) ( $n=2$ ), 'fluency in speech' (e.g. Pozo-Munoz et al., 2000) ( $n=2$ ) and 'dedication' (e.g. Manford, 1996) ( $n=2$ ). The recurrent themes in the sample of Greece are two: the teacher should 'communicate with students' (e.g. Klonari, 2007) and be 'friendly' with students (e.g. Manford, 1996) ( $n=2$ ). Four recurrent themes were identified in the English sample: the teacher should 'be accessible' to students (e.g. Pozo-Munoz et al., 2000) ( $n=3$ ), 'motivate' students (e.g. Klonari, 2007) ( $n=2$ ), 'have organizational ability' (e.g. Manford, 1996) ( $n=2$ ) and 'communicate with students' (e.g. Klonari, 2007) ( $n=2$ ).

In order to be able to make comparisons between the countries, all recurrent themes are shown in Table 5.19 below. As seen in this Table, only one theme – 'knowledge' – was mentioned by teachers in all countries. However, it is recurrent only in the Czech Republic. 'Fluency in speech' as well as teacher's 'dedication' to music history were mentioned only in the Czech Republic sample. Furthermore, that teacher should 'communicate with students' was a recurrent theme in both the sample of Greece and England. The teacher should 'be accessible' to students, as well as 'be organized' was a recurrent theme only in the English sample. However, although 'motivation' of the students was recurrent only in the English sample, it was mentioned by one teacher in Greece as well (see Chapter 2 for more details).

*Table 5.19: Ideal Teacher's Characteristics from the Teachers' Perspectives by Country*

<b>Ideal Teacher's Characteristics</b>	<b>Czech Republic</b>	<b>Greece</b>	<b>England</b>
<b>Knowledge</b> (e.g. Pozo-Munoz et al., 2000)	2	1	1
<b>Fluency in speech</b> (e.g. Pozo-Munoz et al., 2000)	2	Not mentioned	Not mentioned
<b>Dedication</b> (e.g. Manford, 1996)	2	Not mentioned	Not mentioned
<b>Communicate with students</b> (e.g. Klonari, 2007)	Not mentioned	2	2
<b>Be accessible</b> (e.g. Pozo-Munoz et al., 2000)	Not mentioned	Not mentioned	3
<b>Motivation</b> (e.g. Klonari, 2007)	Not mentioned	1	2
<b>Organizational ability</b> (e.g. Manford, 1996)	Not mentioned	Not mentioned	2

With regard to the three categories of the effective teacher, participants from all the countries focused on the ‘Knowledge of the subject and didactic knowledge’. Teachers from Greece gave the lowest attention to ‘Personal qualities’ among the three countries.

*Teachers’ Attitude to the Suggested Teaching Approaches:*

This last super-ordinate theme is analyzed through a spatial presentation of all the suggested teaching approaches and the pros and cons that music history teachers expressed at the interview procedures (see Table 5.20).

*Table 5.20: Teachers’ Attitude to the Suggested Teaching Approaches*

Teaching Approaches	Czech Republic		Greece		England	
	<i>Pros</i>	<i>Cons</i>	<i>Pros</i>	<i>Cons</i>	<i>Pros</i>	<i>Cons</i>
<b>Researching during class</b>	Can work (Int. 3)	Lecturing is unavoidable (Int. 1)	Neutral opinion but it should be tried (Int. 6)	Cannot work (Int. 5)		Fear to occasional use of audio materials (Int. 8)
<b>Primary sources</b>	Provides the social status of music history (Int. 1)		Good impact on students (Int. 6,7)		Very important (Int. 9) Provide cultural understanding (Int. 8)	Hard to find primary sources (Int. 11)
<b>Audio, visual, audiovisual materials</b>			Useful (Int. 5,6,7) Essential (Int. 6)		Audiovisual materials provide cultural understanding (Int. 10)	Director’s opinion (Int. 9)
<b>Technology</b>			Effective (Int. 5,7)			
<b>Cooperative learning</b>					Effective tool (Int. 8,9)	
<b>Combining all teaching approaches</b>	Provide the social status of music history (Int. 1)					

**Key** Int. = Interviewee

In general, the teachers’ attitude to the teaching approaches proposed by the investigator was positive in all countries. As indicated in the above Table which is divided by country, participants from all countries made reference to pros more than to cons. ‘Researching during class’ is the weakest approach as presented above. However, no theme appears to be recurrent.

The pros for this approach are supportive. The cons concentrate on two opinions: lecturing being unavoidable, in combination with a clear statement that researching during class cannot work and the fear of the occasional use of audio materials which can be considered more as a warning rather than a disadvantage.

The use of primary sources was highly supported by all countries, being the strongest teaching approach suggested by the investigator. Primary sources can provide the social and cultural background of music history while it is very important and can have a good impact on students. Interviewee 11 from England expressed the limitation that it is hard to find primary sources especially when the teacher's specialization is in a different era of music history.

The use of resources was mentioned only by participants in Greece and England. Audio, visual and audiovisual materials are useful and essential. In particular, audiovisual materials can provide the culture background of a period. However, a disadvantage was expressed by Interviewee 9 from England, who stated that the use of movies or documentaries actually provides the director's opinion on the subject and not actually a real presentation of the subject. *"So what I am essentially saying I suppose is that by showing them what the position of women was at the time or what Leo looked like, you are not really telling them what Leo looked like at the time or what the position of women was; you are telling them what the modern disciplines which deal with these things say about that now"* (Interviewee 9).

This opinion however can be used as a tool for developing students' critical thinking, comparing audiovisual materials with available primary sources that deal with the same subject. Additionally, technology and cooperative learning are effective tools for teaching.

### **5.3.5 All Students**

86 students participated in this study. 15 students are studying in the Czech Republic (17.4%), 32 students were studying in the Greece (37.2%) and 39 students were studying in England (45.3%). 35 students were male (40.7%) and 51 were female (59.3%) (see Figure 5.18). 43 students were between 18 to 21 years old (50%) and 43 students were over 22 years old (50%) (see Figure 5.19). Students from nine different universities participated in this study (see Figure 5.20).

Figure 5.18: Gender of the Participants Answering the Questionnaire

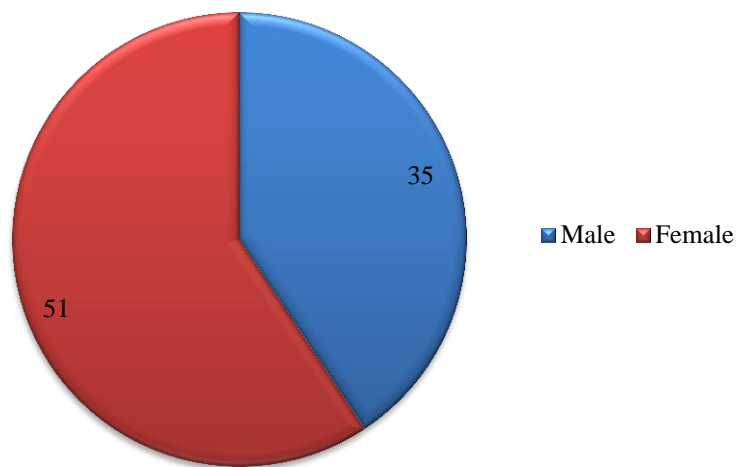


Figure 5.19: Age of the Participants Answering the Questionnaire

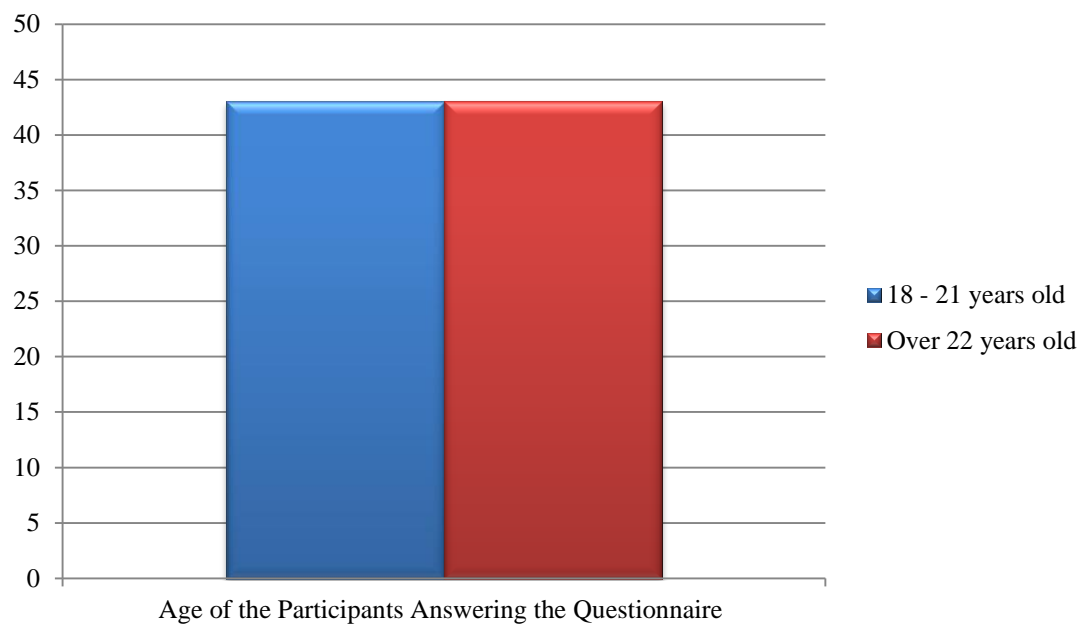
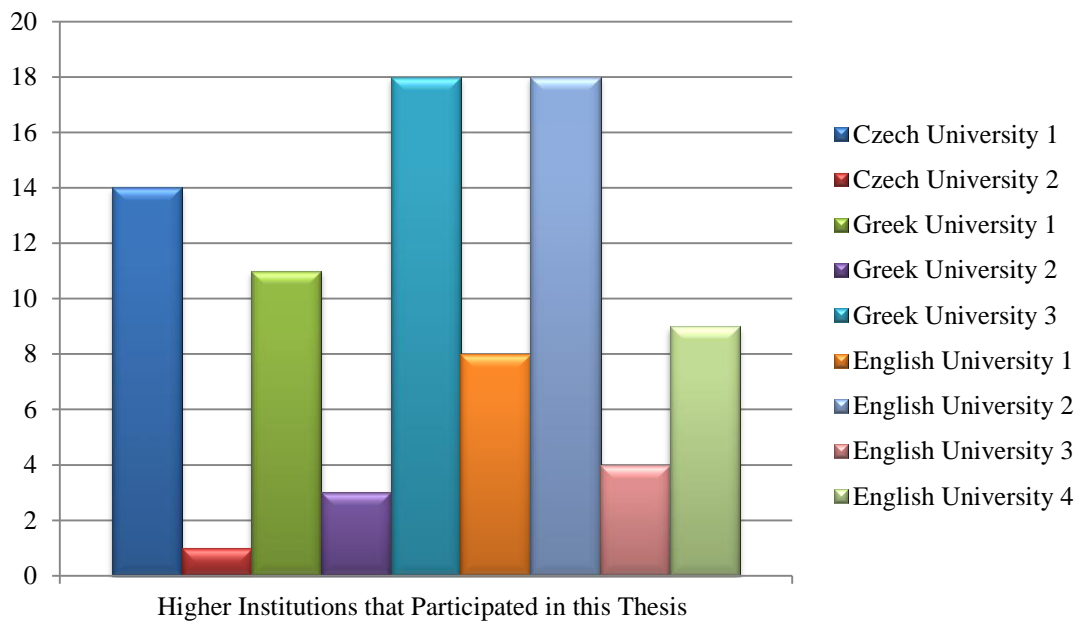


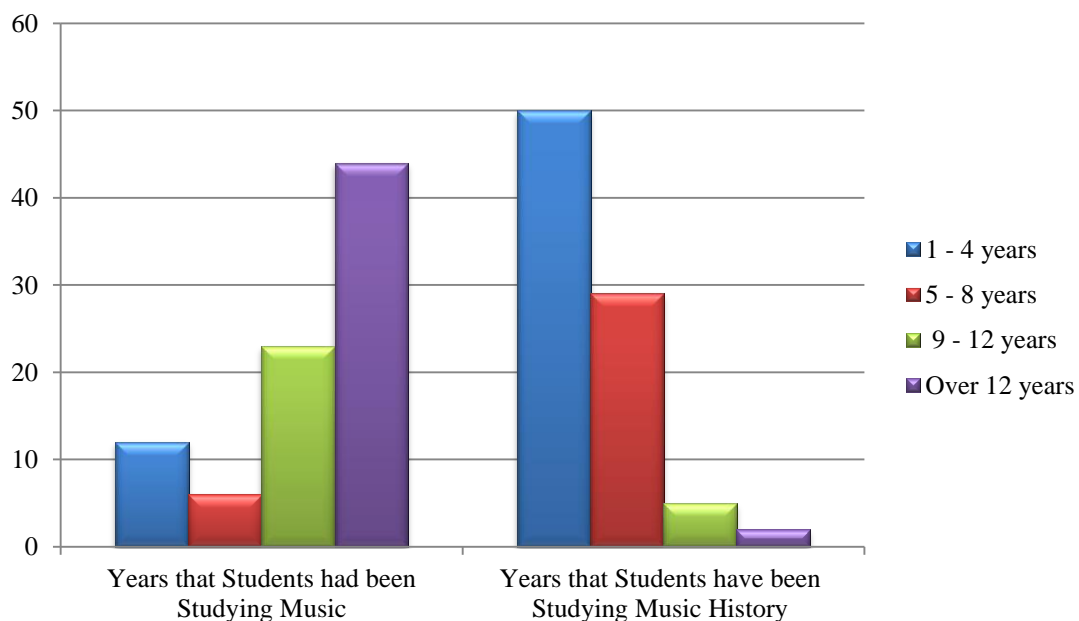


Figure 5.20: Participant Higher Education Institutions



The majority of students had studied music for more than nine years (see Figure 5.21). Furthermore, the majority of the students had studied music history for 1 to 4 years (58.1%) (see Figure 5.21).

Figure 5.21: Years that Students had been Studying Music and Music History

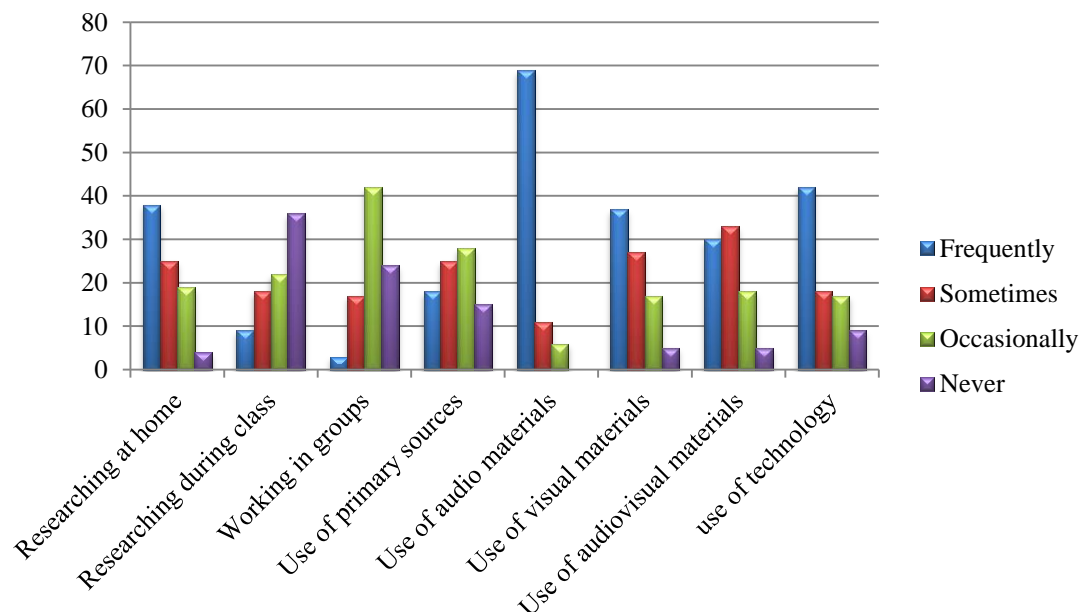


#### *Current Teaching Approaches on the Music History Course:*

Considering the first super-ordinate theme, current teaching approaches on music history course, the common teaching approaches that are used in all three

countries are researching at home, the use of audio, visual and audiovisual materials and the use of technology (see Figure 5.22).

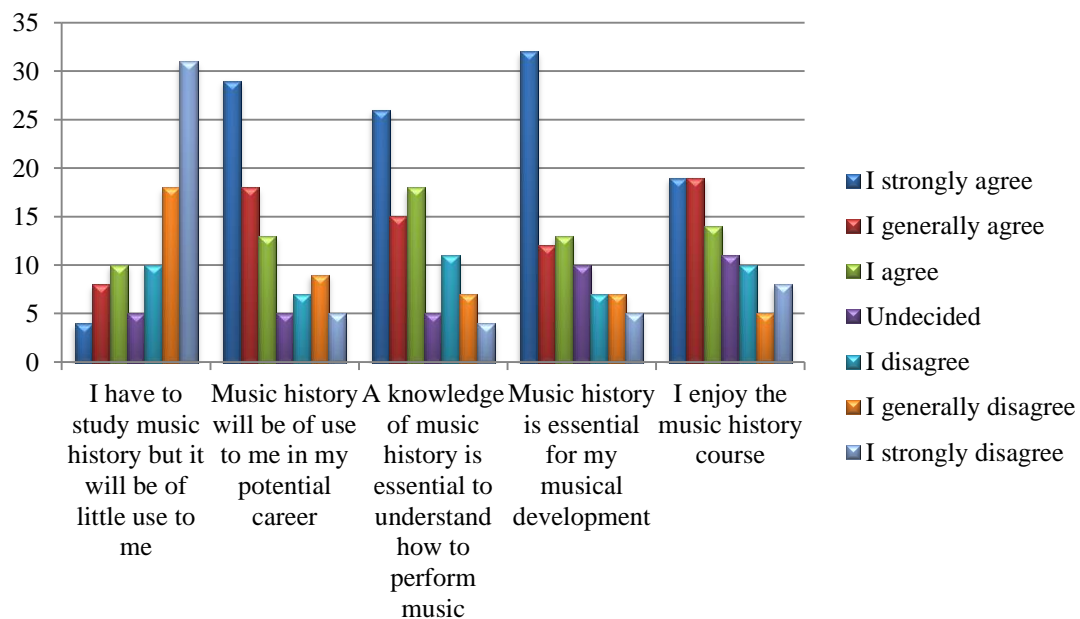
Figure 5.22: Frequency of Current Teaching Approaches



#### Students' Attitudes towards Music History Course:

With regard to the second super-ordinate theme, students' attitudes towards music history course, students had both a positive and a passive attitude towards music history (see Figure 5.23).

Figure 5.23: Students' Attitudes towards Music History Course



Regarding the qualitative data analysis and concentrating on the last two open-ended questions of the questionnaire, students in general understood the importance of a knowledge of music history to their musical development. Students from universities in both Greece and the Czech Republic emphasized the development of their performance skills while this was mentioned also in English questionnaires, even though to a lesser extent. Students from universities in the Czech Republic made more statements about how music history can be effective than those from universities in Greece and England, who focused on music culture and society.

On the other hand, students in all three countries observed many limitations to music history pedagogy. In the Czech Republic and Greece, the music history course was considered as boring. Students from Czech universities identified more limitations, stating that the use of one textbook and lecturing are not effective teaching approaches. Students from all countries agreed that there is a lack of proper teaching approaches and use of resources on the music history course.

The emphasis for all countries was on providing suggestions to make the course more effective and interesting. Greek and English students asked for more of their own involvement in research and their active participation during class. The Czech students suggested that the course should be better organized by the teachers. In the English sample, the need to indicate more teaching approaches and resources and to be able to perceive music history in the historical context was stressed.

#### *Teacher Effectiveness:*

On the third super-ordinate theme, teacher effectiveness, only one recurrent theme was present in over half of the samples in all three countries; the requirement of the teacher to have 'knowledge' (e.g. Pozo-Munoz et al., 2000) (England=21, Greece=21, Czech Republic=13) (see Table 5.21). In the Czech Republic, there were four recurrent themes present in over half of the sample. Apart from 'knowledge', students require their teacher to develop an 'underlying structure of the concepts being taught' (e.g. Shulman, 1987), be 'creative' (e.g. Klonari, 2007) and have 'fluency in speech' (e.g. Pozo-Munoz et al., 2000). However, none of these themes was mentioned in any other country.

In Greece, there were three recurrent themes that appeared in more than half of the sample. Teachers should have 'knowledge', be 'approachable' (e.g. Helterbran, 2008) and 'be able to communicate knowledge' (e.g. Pozo-Munoz et al., 2000).

Regarding the English sample, only 'knowledge' appeared in over half of the sample. In order to find further connections and comparisons between the three countries, the investigator identified which themes are recurrent in 40–50% of the sample as well as 30%–39% of the sample. In the case of 40–50% of the sample, England was identified as having one more characteristic, 'being approachable', which is also present in the characteristics of the sample of Greece. Moreover, 30–39% of the sample of England and Greece agreed that the teacher should have 'a sense of humor' (e.g. Helterbran, 2008). In the English sample, it was additionally stated that the ideal music history teacher should have 'enthusiasm' (e.g. Helterbran, 2008) while in the sample of Greece, the ideal music history teacher is required to have historical knowledge [part of 'content skills' (e.g. Klonari, 2007)].

*Table 5.21: Ideal Teacher's Characteristics from the Students' Perspective by Country*

	<b>CZECH REPUBLIC</b>	<b>GREECE</b>	<b>ENGLAND</b>
<b>Presented in more than 50% of the sample</b>	Knowledge (n=13) Underlying structure of the concepts being taught (n=11) Creative (n=10) Fluency in speech (n=8)	Knowledge (n=21) Approachable (n=20) Able to communicate knowledge (n=20)	Knowledge (n=21)
<b>40%-50%</b>			Approachable (n=17)
<b>30%-39%</b>		Have historical knowledge [content skills] (n=11) Sense of humor (n=11)	Enthusiasm (n=15) Sense of humor (n=14)

In the next question of the questionnaire, students were required to list the four best qualities of the ideal music history teacher. There were no recurrent themes identified in over half of the sample. Furthermore, the only teacher's quality that appeared in all three countries was to 'have knowledge' (see Table 5.22).

*Table 5.22: Four Best Characteristics of the Ideal Teacher from the Students' Perspective by Country*

	<b>CZECH REPUBLIC</b>	<b>GREECE</b>	<b>ENGLAND</b>
<b>Presented in more than 50% of the sample</b>			
<b>40%-50%</b>	Creative (n=6)	Able to communicate knowledge (n=13) Approachable (n=13)	Knowledge (n=18)
<b>30%-39%</b>	Knowledge (n=5) Organizational ability (n=5)	Knowledge (n=12)	

#### *Students' Attitudes to the Suggested Teaching Approaches and Teaching Aims:*

With regard to the last super-ordinate theme, students' attitudes to the suggested teaching approaches and teaching aims, in all cases the students in Greece strongly supported all the teaching approaches, more than in the Czech Republic and England. The Czech students strongly supported the development of critical thinking, the use of audio, visual and audiovisual materials, the well-established music library, the use of the Internet for researching, learning through technology, students' participation in the lesson and debate during class. English students supported researching at home, the development of critical thinking, the use of audio and audiovisual materials, access to academic journals, reading through various sources, a well-established music library, the use of the Internet for researching, research of primary sources, students' participation in the lesson and debate during class.

Less stress was placed on the use of visual materials, learning through technology and the use of cooperative learning. The results of the total number of 86 participants indicated that students strongly supported researching during class, researching at home, the development of critical thinking, the use of audio, visual and audiovisual materials, access to academic journals, reading through various sources, a

well-established music library, the use of the Internet for researching, research of primary sources, learning through technology, students' participation in the lesson and debate during class. Students were found to be in favour of cooperative learning to a lower extent.

### ***5.3.6 Teachers vs. Students***

The last comparison to be carried out in this study is between teachers and students from all countries. The analysis is based on the four super-ordinate themes identified above and the aim is to give a more general approach to how teachers meet their students' expectations and vice-versa. Thus, we have used the information provided by all 11 music history teachers versus all 86 students that participated in this study.

*Current teaching approaches on the music history course:*

The comparison of current teaching approaches in the music history course was based on question 20 of the students' questionnaire (see Appendix VIII) examining the following teaching approaches which was proposed by from the investigator (see Table 5.23):

- Researching at home
- Researching during class
- Working in groups
- Use of primary sources
- Use of audio materials
- Use of visual materials
- Use of audiovisual materials
- Use of technology

Table 5.23: Current Teaching Approaches on the Music History Course

Teachers	Teaching Approaches	Students
Appeared as recurrent theme only in the Czech Republic Not mentioned in England Mentioned by one teacher in Greece	<b>Researching at home</b>	Appeared as recurrent theme only in the Czech Republic
Only English teachers use researching during class	<b>Researching during class</b>	Researching during class is used 'Occasionally' to 'Never'
Limitation appears in all countries	<b>Working in groups</b>	Used more often in England Used more often in the Czech Republic
Appeared as a recurrent theme only in the sample of Greece Mentioned by one teacher in the Czech Republic Mentioned by one teacher in England	<b>Primary sources</b>	Used more often in England
All countries use frequently audio materials	<b>Audio materials</b>	All countries use frequently audio materials
Does not appear as recurrent theme	<b>Visual materials</b>	All countries use visual materials
All countries use audiovisual materials	<b>Audiovisual materials</b>	Used more often in the Czech Republic
Limitation in the Czech Republic Greek and English teachers use technology	<b>Technology</b>	All countries use technology

Concerning *Researching at home*, it is mentioned that it is used only by the Czech teachers, whereas it is not mentioned by English and Greek teachers. In the students' results, as seen before, this approach is only used 'frequently' or 'sometimes' by English students. Polarization occurred at this stage since the teachers do not agree with their students' statements and therefore the frequency by which this approach is used is unclear.

Regarding *Researching during class*, while only English teachers used this approach, students from all countries replied that this approach is 'occasionally' to 'never' used. Once more it is unclear of whether the approach is used in England.

*Working in groups* was an approach that has many limitations for the teachers in all countries, while it appears as a current teaching approach in both England and the Czech Republic, according to the students' responses. English teachers made reference to their efforts to include cooperative learning. However, the Czech teachers stated that they do not use this approach.

*Primary sources* are rarely used by teachers, to a greater extent in Greece ( $n=2$ ) than the Czech Republic ( $n=1$ ) and England ( $n=1$ ). However, another polarization occurs at this point as primary sources seemed to be used more in England than in the other countries, according to the students' responses.

The only approach that found both teachers and students in agreement was the *use of audio materials* which is used in all three countries 'frequently'. However, the *use of visual materials* is not used by teachers in any of the three countries, while students claimed that visual materials are used on their music history courses.

Considering the *use of audiovisual materials*, teachers and students agreed that they are used often. Emphasis is given by the Czech students to this approach.

The *use of Technology* is mentioned by students from all countries while the Czech Republic sample appears to have many limitations. Polarization arises again at this point, given the indication that universities in the Czech Republic lack infrastructure. Thus, it is impossible to consider that any kind of technology is used in their lectures.

#### *Students' attitudes towards music history course:*

There are positive and passive students on the music history course and teachers and students agreed on this statement. Eight teachers identified positive students and eight teachers identified passive students. Students realize the importance of music history to their career, the development of their performance skills and their musical development in general. However, in all countries students expressed their thoughts about how the course is not taught effectively. In the Czech Republic and Greece, students tend to believe that the music history course is boring.

Additionally, in the Czech Republic, students stated that the use of textbooks and lecturing are not effective tools for learning. Moreover, Greek and English students require their active participation during classes without specifying how, as well as their involvement in researching. Finally, English students need more teaching approaches and resources in combination with seeing music history from a historical perspective.

#### *Teacher Effectiveness:*

Considering the next super-ordinate theme, only one characteristic seemed to be recurrent between teachers and students: teachers should have 'knowledge' (see Table 5.24). The remaining characteristics appeared either in the students' or in the teachers' responses (see Chapter 2 for more details).

For the teacher to have 'knowledge' was the only characteristic mentioned by participants from all countries. Furthermore, the quality of the teacher being 'approachable' was recurrent only among teachers in England. 'Be accessible to students' was a recurrent theme among English and Greek students.

Having a 'sense of humour' was a characteristic that was recurrent only among students in England and Greece. The rest of the ideal music history teacher qualities were recurrent in at least one country among teachers including: 'fluency in speech', 'communication with students', 'dedication' to music history, 'motivation' to students and 'organizational ability'.

Table 5.24: Ideal Teacher's Characteristics from Both the Students' and the Teachers' Perspective

TEACHERS	Ideal Teacher's Characteristics	STUDENTS
Czech Republic (n=2) Greece (n=1) England (n=1)	<b>Knowledge</b>	Czech Republic (n=13) Greece (n=21) England (n=21)
	<b>Be accessible</b>	England (n=17) Greece (n=20)
	<b>Sense of humor</b>	England (n=14) Greece (n=11)
England (n=3)	<b>Approachable</b>	
Czech Republic (n=2)	<b>Fluency in speech</b>	
Greece (n=2) England (n=2)	<b>Communicate with students</b>	
Czech Republic (n=2)	<b>Dedication</b>	
Greece (n=1) England (n=2)	<b>Motivation</b>	
England (n=2)	<b>Organizational ability</b>	

### *Teachers' and Students' Attitudes to the Suggested Teaching Approaches and*

#### *Teaching Aims:*

In general, the students' and teachers' attitudes to the suggested teaching approaches by the investigator were positive (see Table 5.25). The approaches that were examined at this stage were: *researching during class, use of primary sources, use of audio, visual and audiovisual materials, use of technology and cooperative learning.*



Table 5.25: Teachers' and Students' Attitudes to the Suggested Teaching Approaches

TEACHERS	Suggested Teaching Approaches	STUDENTS
Neutral attitude (more negative comments and statements about how lecturing is unavoidable)	<b>Researching during class</b>	Positive
Very positive Primary sources can provide social and cultural status of music history	<b>Primary sources</b>	Positive
Positive The use of resources: <ul style="list-style-type: none"> <li>• Is useful, essential</li> <li>• Can provide a cultural understanding</li> </ul>	<b>Audio, visual, audiovisual materials</b>	Positive
Positive	<b>Technology</b>	Positive
Positive but not used	<b>Cooperative learning</b>	Neutral

Concerning the first approach, *researching during class*, students' attitudes can be characterized as neutral. This is because Greek students supported the approach, students in the Czech Republic had a rather neutral opinion and English students were presented slightly against the approach. The teachers' attitude was supportive, showing a willingness to try this approach. However, statements such as 'lecturing is unavoidable' and 'researching during class cannot work' were also present.

With regard to the *use of primary sources*, English and Greek students were strongly supportive, whereas the Czech students did not support this approach. On the other hand, teachers were very supportive, providing only positive comments on how primary sources can provide a social and cultural understanding of music history and have a good impact on students. One consideration mentioned about this approach concerned the difficulty of finding primary sources especially when a teacher is not specialized in a specific era of music.

Considering the use of resources, indicating the *use of audio, visual and audiovisual materials*, students were positive in general, with English students being not so positive regarding the use of visual and audiovisual materials compared to the other countries. Teachers were very positive describing how this approach is useful and essential and how it can provide a cultural understanding of music history. One consideration raised discussion, when an English teacher warned that audiovisual materials provide the modern approach and the director's opinion to history and therefore they cannot be trusted as facts.

The *use of technology* received positive attitudes from both students and teachers. Greek university students appeared to be more supportive than students from the other countries. Teachers supported the approach without any unsupportive comments, stating that technology is an effective tool.

The last suggested approach, *cooperative learning*, found both teachers and students positive. Students from universities in the Czech Republic supported this approach less than students from the other countries, while the teachers stated that working in groups is an effective tool of teaching.

An examination of the suggestions provided in the last two questions of the students' questionnaire was held at this point. Students studying in Greece suggested the use of cooperative learning and their involvement in research. English students suggested that the music history course should include more approaches and materials. Students studying in the Czech Republic implied the need for reading through various sources, stating that the use of a textbook is not effective.

## **5.4 Discussion**

The main components analysed in this chapter were the current teaching approaches used on music history courses in the Czech Republic, Greece and England. In a comparison of what is currently taught and the teaching approaches suggested by the investigator, many limitations were identified in relation to the use of cooperative learning, researching during class, the use of visual and audiovisual materials and the use of primary sources. Additionally, the voice of students as regards music history pedagogy was a component that teachers need to take into consideration.

The first limitation to how some of the suggested teaching approaches are currently used was the inability to apply cooperative learning. Teachers found themselves incapable of using this approach effectively while most of them had not even tried it. This also appeared as a limitation in the literature review in which teachers' appear to have a limited ability to use cooperative learning in their lessons (e.g. Johnson and Johnson, 1994).

On the other hand, students required their own involvement in music history courses instead of having the role of a passive audience and there was a clear statement that suggests this approach. Therefore, cooperative learning is a tool that teachers should be informed about and encouraged to conduct research into in order to be able to use it effectively.

Furthermore, researching during class is another limitation that was found since efforts to apply this approach were made only by teachers in England. Statements like 'lecturing is unavoidable' and consequently, research during class is not possible, did not meet the students' expectations regarding their participation during class and their view of lecturing as an ineffective teaching approach. Lectures are often perceived as a passive way of teaching (Lavoie and Rosman, 2007). In addition, Lowe (2010) characterizes 'lecture' as anachronistic and not effective for the music history course. Researching during class should be tested by teachers in combination with cooperative learning in order to transit from the teacher-centred learning to the student-centred learning.

Moreover, while teachers do not use visual materials on their courses, both teachers and students recommended the use of this tool in music history courses since it could provide knowledge of the social and cultural background of music history to students. Hanning (2010) suggests that visual materials support the students' learning process and it should be the teacher's purpose to use this type of resources. Furthermore, the use of visual materials to enable students to gain knowledge of the social and cultural background is 'a laudable goal and might even be a welcome by-product of such efforts' (Hanning, 2010: 140).

At present, audiovisual materials are used only for concerts and opera presentations and this use appears to be very limited. The limitation mentioned by one interviewee – concerning the fact that audiovisual materials in cases such as films or

documentaries show the director's perspective on a subject – could be a point of discussion and comparison by the students when the teacher provides the relative primary sources that refer to the same issues. The modern approach to history (as the interviewee stated) can be also read in various books and articles that all teachers use and therefore this approach should be used to develop the students' critical thinking.

The use of primary sources was the last teaching approach that emerges with limitations. Although this was an approach that all teachers strongly supported and were enthusiastic about, it is not used since there is no time apart from lecturing to do research in class.

A major issue arises at this point regarding whether musicologists are incapable of teaching all eras of music history. As an interviewee from England stressed, all musicologists are specialized in specific eras of music history and in order to be able to teach other eras in depth, they need to conduct more research on these periods as well. Instead of this, music history teachers prefer to teach only basic information about the periods of music history in which they are not specialized, since they cannot answer further questions by students and they do not have the required knowledge to do so. In general, this is an issue on music history courses and refers specifically to the content they teach. Music history courses should be orientated in a specific direction, where further research can be carried out by the music history teachers in order to actually teach music history.

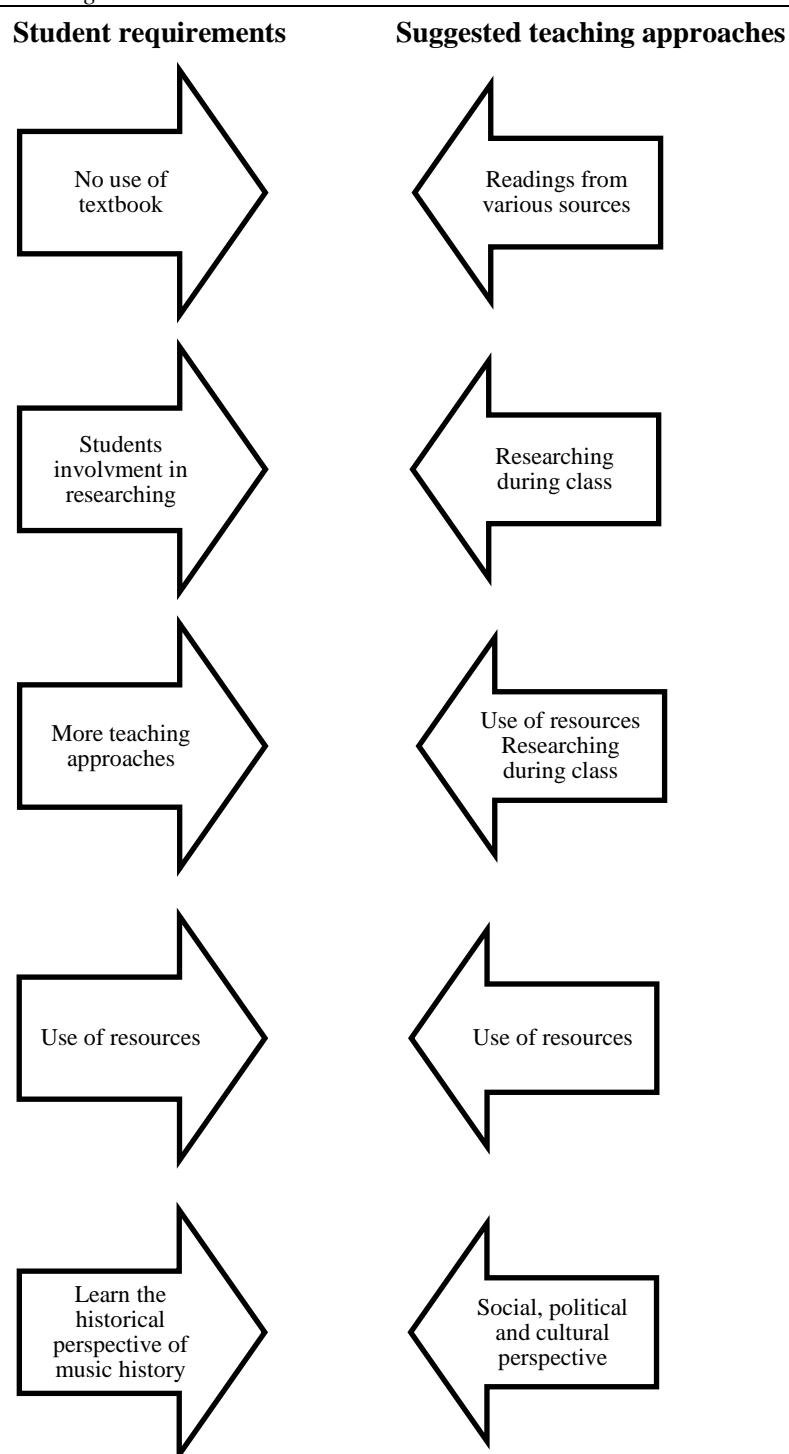
The students' voice was given great importance in the research. Most of the students took advantage of this and replied to the two last questions of the questionnaire showing their desire to express their opinion. In their majority, the students' responses focused on complaints and suggestions about music history pedagogy. The music history course was perceived as boring, one on which students need to memorize a vast amount of information. Burkholder (2001: 2) suggests that students could choose topics that they are interested in, since 'they cannot remember everything anyway'. However, the question is: What do we want from our students anyway? Is memorizing information the goal leading to success?

Seaton (2010) describes the ideal music history course as one that will develop students' thinking towards mastering ideas instead of perceiving music history as data to learn. In general, we can conclude that, from their perspective, music history is not effectively taught and it needs a revision in terms of the teaching approaches and materials used.

Students suggested that the music history course should include readings from various sources and they totally dismissed the use of textbooks, introducing their active participation in class and their involvement in researching. The issue of whether to use a textbook or not is a controversial in both music and non-music research circles. Studies that support student-centred learning do not usually support the use of textbooks (e.g. Lavoie and Rossman, 2007).

In music history settings, the use of a textbook belongs to the traditional music history classroom (Burkholder, 2002). However, many sources refer to the use of a textbook as it is obligatory or a requirement for music history courses (e.g. Everett, 2011; Nowacki, 2011). Seaton (2010) suggests that the music history teacher should 'go beyond the textbook' and that textbooks should be only a supplement to the use of various sources. Additionally, they require more teaching approaches and resources. They also need to learn the historical perspective of music history. Thus, these requirements meet the investigator's suggested teaching approaches as seen in Figure 5.24 below.

*Figure 5.24: Student Requirements in Comparison to the Suggested Teaching Approaches by the Investigator*



Furthermore, a very important limitation that this study has identified was that current teaching approaches, as described by teachers, did not meet the students' described teaching approaches. This limitation points to a major gap in the actual current teaching approaches. The only approaches used in the music history course on which teachers and students were agreed were the use of audio and audiovisual materials as well as the use of technology. Moreover, with regard to the last questions

of the questionnaires, it was clear that lecturing, in the old-style way of the teacher who is the speaker and the students who only listen, is also used and this was also evident from the teachers' responses.

Characteristics that describe the ideal music history teacher were divided into three categories, namely:

- Knowledge of the subject and didactic knowledge
- Personal qualities
- Student and teacher relationships

Apart from the tendencies of each group of participants, it is important to examine which of these characteristics can describe student-centred learning. Greece was the only country where not even one characteristic was mentioned that can be considered as student-centred learning. Student-centred learning characteristics were not mentioned by the Czech Teachers, while 3 out of 23 of the students' characteristics can be observed as student-centred, including group work, students' participation and the abandonment of memorizing information. Student-centred learning characteristics were very rarely reported in the English sample as well. Teachers mentioned that the teacher should challenge and guide students while students require their teacher to encourage debate.

## 5.5 Conclusions

To conclude, the teaching approaches that are currently used on the music history course in the three participating countries, taking into consideration both the teachers' and the students' responses, are lecturing, the use of audio materials, the occasional use of audiovisual materials and the use of technology.

Responding to the second research question of this study on *how the attitudes of teachers impact curriculum planning and lesson delivery*, it was clear that teachers who have been teaching for many years have already chosen their approach to teaching and are unwilling to change it. Another factor that seemed to have impacted curriculum planning and lesson delivery was the fact that musicologists are not specialized in all periods of music history and, therefore, they tend to summarize the content they teach on the periods in which they are not specialized and prefer to trust textbooks in order to get the important information to teach instead of having an in-depth knowledge of each musical period. This issue impacts the content of teaching since teachers place more emphasis on their own specialized areas of study and do not follow a specific plan and theoretical underpinning for all their lectures.

Concerning the next research question, primary sources can provide the social and cultural background of music history and the use of this approach is considered to be important and essential. Students get the chance to meet the composer as a person and understand the social background against which he was living and composing. Both teachers and students strongly support the use of primary sources on the music history course.

Moreover, audio, visual and audiovisual material should be used on music history courses to provide the social and cultural background of each period. It is suggested that visual and audiovisual materials especially should follow the use of primary sources in terms of researching during class in order to allow students to express their opinion through comparisons of what they have read and what they really understand, thus developing critical thinking. With regard to the use of audiovisual materials and the projection of films or documentaries, it is important that

students know that what they are watching is the modern expression of the way the director perceives history in each case, and be able to critically judge the materials and arrive at their own conclusions.

Although research by students seems to be the ideal way to replace lecturing, in the Czech Republic and Greece, teachers do not use this approach. Students ask for greater involvement in researching and teachers should provide the necessary tools to accomplish it. Among the participants, only English teachers focus on teaching students how to carry out research and attempt to give them short passages to read and prompt them to research in the libraries of their institutions during class time.

The level of congruence between the aims and objectives of a music history teacher and the students' expectations and requirements is that teachers do not trust their students' abilities and they do not even try to provide them the necessary tools so that students are able to meet the teachers' expectations. On the other hand, students need more guidance from their teachers and they need to be trusted.

This study is the first reference for comparative study related to music history pedagogy. Moreover, it is the first study that lets the students' voice to be heard, as it seemed to be missing in the relevant literature. This study demonstrates the limitations to current teaching approaches to music history courses. It is suggested that music history pedagogy should be re-examined, turning the music history course into a student-centred learning experience, motivating students to do their own research and be involved in the classroom and avoid the traditional way of teaching through 'lecturing'.

## ***5.6 Summary***

Chapter 5 analyses current teaching approaches as well as the limitations that appear in the music history courses in nine different HE institutions in the Czech Republic, Greece and England., the students' attitudes to the course, teacher effectiveness and the attitudes of music history teachers towards a teaching approach for the course suggested by the investigator. The investigator's proposal was based on 11 interviews with music history teachers from the Czech Republic, Greece and England.

The most commonly used teaching approaches were lecturing, the use of audio materials, the occasional use of audiovisual materials and the use of technology. The students' attitudes towards music history course, distinguishing at least two groups of students, can be evaluated as both positive and passive.

Moreover, teacher effectiveness can be achieved when the teacher has a good knowledge of the subject, is accessible to students, has a sense of humour, is approachable, has fluency in speech, communicates with students, is dedicated to his profession, motivates students and has organizational abilities.

The participants' evaluation of the suggested teaching approaches indicates that, with the effective use of primary sources and resources, students will better understand the social and cultural status of music history.

# CHAPTER 6: DESIGNING A NEW MODEL FOR THE MUSIC HISTORY COURSE (STUDY 3: PART A)

## 6.0 Introduction

This chapter focuses on designing a new model for teaching the music history course. This model was introduced by me at the Cyprus University 1, for four three-hour teaching sessions on the *Classical to Modern* course. It was designed on the basis of the literature review and the results of the two studies carried out and presented in Chapters 4 and 5. An evaluation of the designed model is presented in Chapter 7.

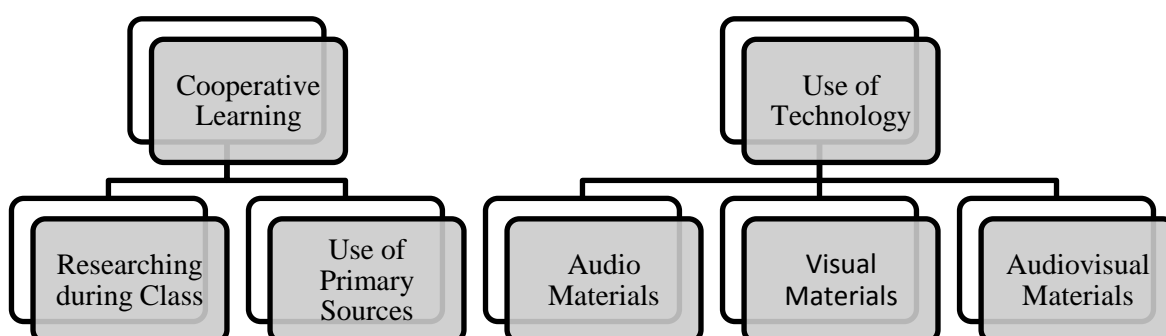
The main aim of this chapter is to describe the development of the model for teaching music history that engages student-centred learning approaches. It introduces the use of cooperative learning, primary sources, audio, visual and audiovisual materials, technology and fosters classroom research in HE in Cyprus. This pertains to the main hypothesis of this study, which is that music undergraduates will be able to appreciate the historical context of music if they undertake their own research into materials coming from primary sources.

This part of the research focuses on two of the main research questions:

1. How can primary sources, audio, visual and audiovisual materials and technology be used most effectively in music history courses?
2. How effective is classroom research as a teaching approach?

The main objective to be accomplished in this study is to provide a model that ensures student-centred learning. By developing a process, as identified in the literature review in Chapter 2, this chapter initially addresses the use of cooperative learning as a basic factor in the better application of the rest of the teaching approaches. With cooperative learning as the groundwork, researching during class into primary sources can be used more effectively (see Figure 6.1). Furthermore, technology will be used to present audio, visual and audiovisual materials.

Figure 6.1: Suggested Teaching Approaches



## ***6.1 Suggested Teaching Approaches on the Music History Course***

### *Cooperative Learning:*

Cooperative learning emerged as one of the most important limitations in the two studies carried out earlier within the context of the research. Although the teachers who participated in both studies stressed how cooperative learning is an effective tool for learning, very few of them had attempted to use this approach without positive results. They reported not being capable of using cooperative learning effectively and this was also evident from the literature review (Johnson and Johnson, 1994). The processes undertaken for cooperative learning are not always effective (Johnson et al., 2000) and therefore teachers should be well-informed about this approach in order to use it effectively and benefit from it. Johnson and Johnson extensively studied and evaluated this approach, and trained many teachers over the years on how to use it. The new model for the music history course had as a basis the informal cooperative learning type, as it consisted of only four sessions and due to the fact that the number of students had not been given from the beginning (see Chapter 2).

### *Researching During Class:*

Teachers in Cyprus strongly suggest researching during class, stating that it can provide the social background of the musical period to students. On the other hand, in the comparative study, the approach did not receive the same attention from students and teachers. However, a positive attitude was observed for testing this approach.

As the interviews conducted in Cyprus (See Chapter 4) reveal, there is a strong limitation with regard to university libraries. Available books are still very limited in number and variety and therefore it can be impossible for students to choose the materials that they want to work with. Thus, the investigator was responsible for providing students with reading materials for the classes.

In addition, students' limited researching skills in Cyprus should be mentioned once again at this stage, since they are not always able to select the appropriate materials on a topic. Research by students in Cyprus is at a very early stage and that is another reason why teachers should take more responsibility on the matter of the materials used. It is the teacher's responsibility to choose the materials that the students will work on, without neglecting the development of their skills in selecting these materials on their own at a later stage during the research activity.

Students in Cyprus are used to learning using a textbook for each course, thus being required to consider one specific view of music history presented in that textbook. Therefore, engaging Zamorski's (2002) suggestion (see Chapter 2), the investigator provided two or three small passages from different sources to each group to work with and then the students presented their findings as a group. Researching could be conducted into primary sources (e.g. composers' or historians' letters) and sources with reference to the social and political background of music history.

The use of a textbook is considered necessary in Cyprus, as well as in Greece where all teachers use textbooks to support their lectures. In Cyprus the use of a textbook is a requirement by the MoEC. In Greece the use of a textbook seems to be convenient, taking into account that attendance of courses is not compulsory and therefore students acquire from textbooks, and not from the teacher, all the necessary information to pass their examinations.



In contrast, for English teachers, learning from a textbook is not convenient and their efforts focus on teaching students not to use it but to read through various sources, thus developing their critical thinking at the same time.

#### *Primary Sources:*

The use of primary sources is the way to move from the passive learning by rote to an active and critical attitude towards historical events (Cateforis, 2009). Primary sources are suggested for use in combination with other secondary sources that provide the social and political background of a musical period. Students should work in small groups and read the sources provided by the investigator during class for a defined time. Students should be able to reach conclusions and then present those to the rest of the class where a debate can be provoked based on the findings of the other groups.

The main materials that students will work with are primary sources, indicating composers', historians' and other peoples' letters. This kind of source enables the development of students' critical thinking (Cateforis, 2009) since students are engaged with materials that have not been treated by critics and are able to enhance their own understanding (Craver, 1999). Sources will be selected from Nettl (1948) and Weiss and Taruskin (2008) since Strunk's articles are specific and use a difficult language for Cypriot students.

#### *Use of Technology:*

That teachers lack the appropriate skills to use technology (Convery, 2009), was also evident in interviews in Cyprus and the Czech Republic where teachers admitted that they are unable to use technology in their lectures. The available technology at the university where the qualitative evaluation study was carried out includes a desktop computer, a projector and a stereo system.

#### *Use of Audio, Visual and Audiovisual Materials:*

The use of audio, visual and audiovisual materials will be also indicated as part of the new model. As evident from Study 1 and Study 2 of the research, audio, visual and audiovisual materials are considered to be highly important to the music history course since they allow students to gain an in-depth understanding of music history as a part of social history.

As identified in Study 1 and Study 2, the use of audio materials is the only teaching approach applied and characterized as essential by all participants in the interviews from all four countries. Audio materials are the resources that should never be absent from a music history course, considering that listening to music is the link to a better appreciation of history.

The use of visual materials is used occasionally in Cyprus while they do not constitute a teaching approach in the Czech Republic, Greece and England. However, as evident from Study 1 and Study 2, the introduction of this type of materials should be tested in the new model in order to evaluate their effectiveness.

Audiovisual materials are used in Cyprus and in the other countries occasionally. Teachers tend to use audiovisual materials specifically to show live concerts or operas. This model suggests the use of films or documentaries since, as evident from Study 1 and Study 2, this type of resource helps give students a social understanding of music history. A film or a documentary is a strong component of

audiovisual education since it can transmit accurate information about musical periods and the lives of the composers (e.g. Mark, 2002).

As seen previously in Study 2 (see Chapter 5), one teacher from England argued that this approach communicates the director's perception of history. Thus, it is suggested that by introducing films or documentaries on the lives of composers that deal with their social status during the musical periods, a proper critical approach to them will teach students to be more critical and conduct comparisons between the sources they are reading and these materials.

## ***6.2 Developing the New Model for the Qualitative Evaluation Study***

I carried out the qualitative evaluation study as 'Recommended additional classes' within the *MUS 261A: Music History II: Classical to Modern* course at the Cyprus University 1, attended by second year students for four three-hour classes (see Appendix IX). Classes covered the musical period of Classicism (1750-1827). The new model engaged cooperative learning, researching during class, the use of primary sources, the use of audio, visual and audiovisual materials through technology. This section will present the course's goals, the learning outcomes, the development of the course content, the readings selected to be used in the course and the plan for the four classes.

### *Course Description:*

The primary goal of this course is to give the students a detailed understanding of the development of Western Classical Music. The course focuses on the study of primary and secondary sources about composers and social and political conditions. Major works from the Classical period, composers and genres are studied and viewed from the historical, social, political and cultural perspective. The course places a strong emphasis on the use of audio, visual (e.g. paintings) and audiovisual (e.g. films or documentaries) materials.

### *Learning Outcomes:*

Upon the successful completion of the four lessons, students had to be able to:

1. Discuss the basic development of Western Classical Music within the broader historical, social, political and cultural context.
2. Explain in musical and general terms the historical events and ideas that affected musical composition in the Classical period.
3. Analyse and critically compare Western art music with other arts.
4. Demonstrate a mastery of researching and cooperation skills.

### *Development of the course content:*

The first consideration that needs to be made, according to Everett (2012), when developing the course content is the students' level of understanding of the readings. The research findings of Study 1 presented earlier in Chapter 4, confirmed the many limitations that students in Cyprus face with regard to research and the ability to read. Thus, students participating in the qualitative evaluation study had a basic level – instead of advanced – of understanding of the course materials (e.g. Everett, 2012).

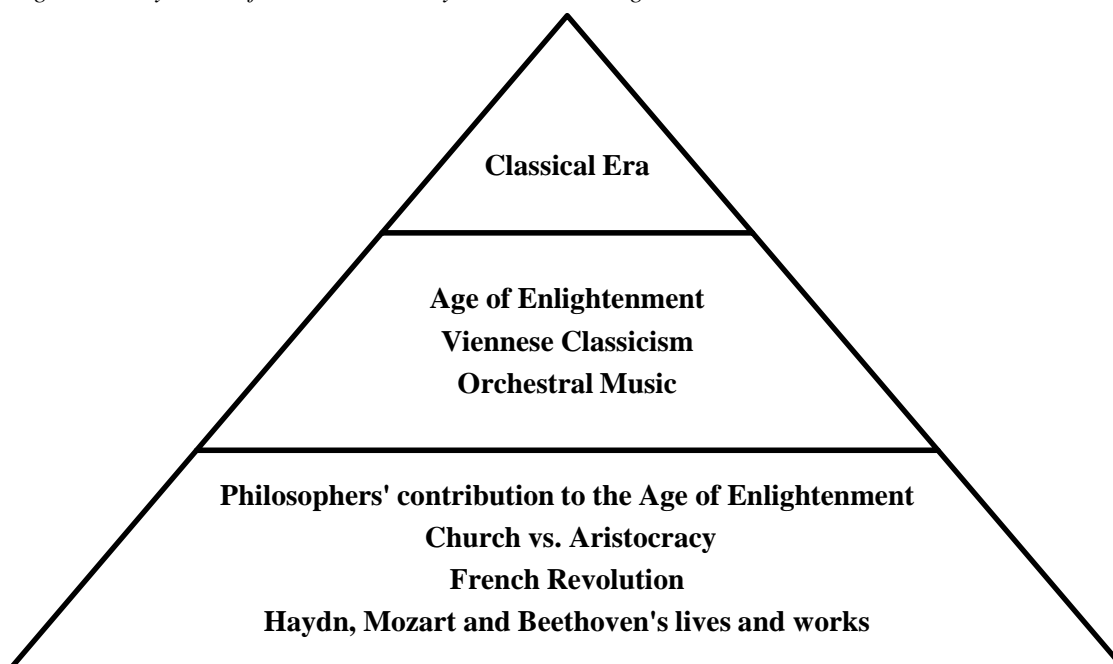
Moreover, while developing the course content, the teacher should plan the learning experiences. For the purpose of the qualitative evaluation study, the investigator used student-centred learning activities. Students conducted classroom research through primary and secondary courses in small groups. Additionally, each group was required to present its findings to the others. Discussion followed the students' presentations.

Apart from these learning experiences, students have the opportunity to compare their readings to musical scores (audio materials), to paintings (visual materials), and to films or documentaries dedicated to specific composers or musical periods (audiovisual materials).

*Planning the four three-hour classes:*

Prior to the outlining of the course, a pyramid was designed, where the 'significant topic' is found at the top level, ideas that support that topic go to the middle level and the specific aspects that will be studied on the course go to the 'foundational base' (e.g. Everett, 2012: 6) (see Figure 6.2).

Figure 6.2: Pyramid of the Music History Course Planning



The *Classical Era* is the significant topic that the qualitative evaluation study deals with and is the capstone of the pyramid. The *Age of Enlightenment*, *Viennese Classicism* and *Orchestral Music* are the ideas that reinforce the significant topic. The *Philosophers' contribution to the Age of Enlightenment*, *Church vs. Aristocracy*, *French Revolution* and *Haydn, Mozart and Beethoven's lives and works* belong to the foundation level of the pyramid and support all aspects present in the middle level.

After making these considerations and planning, the next stage was to design a course outline for the four classes as follows:

- **1<sup>st</sup> class:** Classical period in historical readings: Science, the Enlightenment and fine arts;

- **2<sup>nd</sup> class:** Political, social and cultural background of the Classical period: Religious music and the French Revolution;
- **3<sup>rd</sup> class:** Haydn and Mozart: Readings from primary sources;
- **4<sup>th</sup> class:** Beethoven: Readings from primary sources.

#### *Reading sources:*

A further challenging task when designing a course is the correct selection of sources that will be used in the classroom. In the following pages the chosen materials are explained in detail in relation to the learning outcomes for the students and the reasons why they were selected by the investigator.

#### ***Class One***

For the first class, since all students were Greek language speakers, the investigator decided to use sources in the Greek language to facilitate their first involvement in classroom research. The selected sources make reference to historical events dating from 1660, almost a hundred years before classicism in music, to the late 18<sup>th</sup> century. Audiovisual and visual materials were also selected for the first class. Specifically, four short extracts were chosen from *Amadeus* (1984) (a film about Mozart's life). Moreover, pictures of paintings dated between 1750 and 1800 were selected to be used in the first class.

#### **Learning outcomes:**

- Discuss the basic development of Western Classical music within broader historical, social, political and cultural contexts;
- Analyse and critically compare Western art music with other arts;
- Demonstrate a mastery of researching and cooperation skills.

Seven sources were selected to be given to four groups of students. Each group should read one or two sources. The sources are listed below:

#### **GROUP 1**

1. *Classicism, expression of monarchical ideas of Louis XIV* (Berstein and Milza, 1997: 412-414).

According to this source, Louis XIV was the first king to raise literature and the arts in his services. He was the first king to hire artists (architectures, painters and sculptors) to provide services to his kingdom. He also hired artists (musicians and actors) for the royal ceremonies. During the period of French classicism, literature was developing throughout Europe. The Palace of Versailles was built in accordance with classical art. In the second half of the 17<sup>th</sup> century, Europe was influenced by France and French was the language of the elite society.

#### Learning Objectives:

- Observe the employment status of musicians.

2. *The new role of the bourgeoisie in Western Europe* (Berstein and Milza, 1997: 448-450).

This part gives a presentation of the pyramid of the bourgeoisie in France. At the base of the pyramid petty bourgeois merchants and craftsmen were found, organized in guilds which were closer to the lower social classes. In the middle level

of the pyramid, there were the royal officers and the intellectuals, lawyers, doctors, journalists and writers. The middle class were willing to apply the new ideas related to the Enlightenment. At the top of the pyramid, there were the merchants and ship-owners, mansion owners, brokers and the industrial bourgeoisie.

The bourgeoisie demanded to be incorporated into aristocracy while the aristocracy opposed this. In the rest of Western Europe the bourgeoisie was not so important. In Germany the bourgeois administration remained totally subservient to the power of princes and the nobility.

Learning Objectives:

Discuss the following:

- Which proportion of people wielded power during that time?
- The need for social change because of the age of Enlightenment in France.

## **GROUP 2**

3. *The triumph of the scientific spirit* Bernstein and Milza, 1997: 455-458)

This source deals with the theory of Cartesianism – the need for the renewal of scientific methods in mediaeval philosophical challenge perceptions. During this time, the teachings of the church together with the Aristotelian logic contradicted the experimental observations of the real world. Thus, scientists did not blindly trust science and Aristotle anymore.

In 1687, Isaac Newton not only sought to explain ‘why’ but needed to explain ‘how’ as far as natural phenomena were concerned. He applied an experimental method that elicited the definitive science of theology. This led to a special area for the exercise of human reason. The position of science in relation to philosophy or theology was radically reversed. First, it was investigated how the phenomena that were observed in nature verified philosophies in relation to the creation and the nature of the world. Secondly, scientific laws provided the philosophers with examples, arguments and questions for reflection.

The new spirit that was shaped was ambitious and had faith in human logic. These scientific changes impacted on men of letters (Montesquieu, Voltaire, and Diderot), the aristocracy and the bourgeoisie.

Learning Objectives:

- Discuss how science influenced the beginning of the Age of Reason and therefore the Age of Enlightenment.
- Identify connections – in comparison to the other groups’ readings – between the evolution of music and science.

## **GROUP 3**

4. *The philosophical movement* (Bernstein and Milza, 1997: 458-460)

This section describes the Age of Enlightenment in the 18<sup>th</sup> century. The Age of Enlightenment was transmitted from France throughout Europe during the 17<sup>th</sup> century. Since the 16<sup>th</sup> century, the authorities that had once been regarded as unshakable foundations of society, even if they were related to political statutes, religious beliefs or moral norms, could no longer be accepted without question.

The 18<sup>th</sup> century saw an emphasis on human reason and the critical spirit. Bernstein and Milza (1997) distinguish among the three main philosophers of that time. Montesquieu was a theoretician of liberalism and mouthpiece of the nobility of the

parliament. Voltaire developed the values of liberalism and condemned religious fanaticism. He advocated strong governance with the freedom of individuals and he supported the principle of equality among people. However, he believed that it was right that rich people govern.

Diderot was an art critic and philosopher. He was also suspected of atheism. Additionally, he was one of the 130 authors of the 25-volume *Encyclopedia* in which the status of science and techniques for the 17<sup>th</sup> and 18<sup>th</sup> century were recorded. The authorities reacted and suspended the publication of *Encyclopedia*. During that time, Voltaire was self-exiled in England. The philosophical movement culminated in outright criticism of religion, the monarchy, society and the established historical framework of the nation-state.

Learning Objectives:

Observe:

- The beginning of the Age of Enlightenment;
- The power of the authorities during that time.

5. *The philosophy, the magic of revolution* (Berstein and Milza, 1997: 460-463)

In the late 18<sup>th</sup> century, a strong blow was dealt to Christianity by the philosophical movement. People were questioning the main tenets of religion. Voltaire struck a hard blow against the clergy. During that time, Christianity and logic were two incompatible elements. Religious denominations rejected the diverging views of philosophers about Christianity. The relationship between philosophy and God varied. Rousseau loved the creator of nature. Voltaire made reference to the 'watchmaker God' regarding the movements of the stars or the succession of the seasons. Diderot, though an isolated case, expressed atheism.

In relation to politics, Voltaire argued that a stable monarchy was strong enough to prevent the influence of the church. Montesquieu advocated the balanced omnipotence of the aristocracy. In contrast, Rousseau referred to the 'social contract' where the people kowtow to a revocable contract agreed between the people and the sovereign.

Learning Objectives:

Discuss:

- The Church's attitude towards the philosophical movement;
- How the church coped with the blow;
- The philosophers' political status.

#### **GROUP 4**

6. *The era of the sensitive souls* (Berstein and Milza, 1997: 463-465)

English literature was flourishing at the time. English novels expressed feelings of melancholy, grief and mental anguish. Rousseau was a philosopher of democracy and equality to argue about the origins and foundations of inequality among people. He was a musician and a painter. Saint Pierre and Goethe were the followers of his work, writing novels that expressed the pain of mankind. Greuze was the painter of Diderot. This period was characterized by the love for nature and marked the artistic development of the 18<sup>th</sup> century.

### Learning Objectives:

- Analyse and critically observe the relationship between philosophers and other arts and literature.

#### 7. *The new aesthetics* (Berstein and Milza, 1997: 465-467)

The art of the 18<sup>th</sup> century was no longer surrounded by the relatively formal character and no longer private. Princes, nobles and the bourgeois were then ordering works of art. The works were presented in galleries in palace *salons*. In the latter half of the 18<sup>th</sup> century, archaeological missions multiplied. France received the admiration of the entire Europe for its literature and arts. Writers and artists were flaunting and copying each other. On the other hand, philosophers affected the political scene. They supported cosmopolitanism where the era of rulers had gone and it was the time of the nation.

### Learning Objectives:

- Analyse and critically observe the position of the arts during the latter half of the 18<sup>th</sup> century and demonstrate the liberality that artists had during that period.

#### **Audiovisual Materials: Four extracts from *Amadeus* (1984)**

- *1<sup>st</sup> extract (13:00-13:30)*: The court composer working for his emperor's duty.
- *2<sup>nd</sup> extract (15:00-16:00)*: The emperor *salons*.
- *3<sup>rd</sup> extract (24:00-37:28)*: The musicians' strong voice during that time enabled conservative and progressive musicians to debate on the German and Italian languages and whether German could equally be a language for the educated audience.
- *4<sup>th</sup> extract (1:33:35-1:48:00)*: The story behind the opera 'The Marriage of Figaro' composed by Mozart. This extract shows the efforts Mozart made for the emperor to allow him compose an opera based on the text of Beaumarchais's comedy 'Le Mariage de Figaro'. The emperor did not allow this comedy to be performed in his theatre because he considered it to be too liberal for elite society. After the emperor gave his permission for the performance, on the condition that parts offensive to him would be omitted, another issue was raised considering the introduction of ballet into the opera which was also "not allowed". Only when the emperor attended the dress rehearsal, did he finally allow the ballet scene to be performed.

#### **Visual Materials: Paintings**

Paintings were selected from the documentary entitled *In search of Mozart* (2006) showing the *salons*, opera houses and people in the streets of Vienna. Additionally, paintings by Fragonard, Boucher, Lemonnier, Nattier and Tiepolo were used. The paintings were the *Portrait de Denis Diderot* (Fragonard, 1769), *The Meeting* (Fragonard, 1771) which is part of the progress of love series, *The Swing* (Fragonard, 1767) which shows the feeling of freedom, *Portrait of Madame de Pompadour* (Boucher, 1759) which represents the portrait of a woman who contributed to the relevance of the place of the artists in the society, *A Reading in the Salon of Madame Geoffin* (Lemonnier, 1755) which was a dissemination of ideas during the Age of Enlightenment, *The Death of Hyacinth* (Tiepolo (1752-1753)

which demonstrates the expressed pain and *Self-Portrait with his Family* (Nattier, 1762).

#### Learning Objectives:

Observe:

- The close and trusted relationship between the Viennese Emperor and the court composer;
- The architecture and aesthetics of the palace's rooms;
- The way people were dressed;
- The way of living during that time;
- The Vienna Emperor's impact on his people;
- The Vienna Emperor's relation with other arts;
- The relationship between painters and philosophers.

### ***Class Two***

For the second class, primary and secondary sources were chosen related to the music of the Classical period within the broader context of the social and political settings of the period. The selected sources make reference to the place of musicians in Vienna and other European countries. Additionally, readings were about the political status of Beethoven, church music during Classicism, the social background of Classical music and the French Revolution. Two rounds of discussion were planned. For the second class, audio and audiovisual materials were also selected related to what students should read.

#### **Learning outcomes:**

- Discuss the basic development of Western classical music within broader historical, social, political and cultural contexts;
- Explain in musical and general terms the historical events and ideas that affected musical composition in the Classical period.
- Analyse and critically compare Western art music with other arts;
- Demonstrate a mastery of researching and cooperation skills.

Five sources were chosen for the first discussion round (two for the first group and one for each of the rest) and four sources for the second discussion round (one per group). Since the sources are in English, the investigator prepared for each group a list of definitions for potentially unknown words with their translation into Greek.

### **First Discussion Round**

#### **GROUP 1**

1. *Vienna 1800* (Allgemeine musikalische Zeitung, III (1800), cols. 41-50, 65-68. Trans. cited in: Weiss and Taruskin, 2008: 273-276)

This primary source describes the period in Vienna when the aristocratic patronage was declining and the *salon* music was on the rise. During the 1800s, theatre music suffered since the administration authorities abused art and artists. Italian opera had remarkable musicians but the authorities were not particularly fond of the arts and therefore the production of the operas was poor. There were no regular concerts and concerts were not popular.



Artists were driven into poverty unless they had patronage. Baron van Swieten was the patron of Haydn, Mozart and Beethoven. During this period, music was overwhelmed by amateurism. Everybody in Classical Vienna used to take music lessons and be a performer. Instead of public concerts, private concerts were held at the *salons*. Thus, the fate of travelling musicians depended on amateur musicians.

Another reference is made to orchestral musicians who had a decent salary on which to live. However, musicians needed to perform in the bourgeoisie's houses and give lessons during the day. Virtuosos were in the worst position due to the fact that other musicians accepted less money and therefore they were preferred. In the society of those years, musicians were less respected and often humiliated.

#### Learning Objectives:

Observe:

- The overall picture of the period after the French Revolution in Vienna;
- The position of music as a social event and education in peoples' lives.

2. *The Duties of a 'Kapellmeister' at a Princely Court, Joseph Haydn in Eisenstadt* (from the *Convention und Verhaltungsnorma* for the Esterhazy Orchestra cited in: Nettl, 1948: 135-134)

Another primary source focuses on Haydn's duties as a chapel master. These duties consisted of composing when asked – he was not allowed to work for anyone else but the prince – and presenting himself daily before the prince. Moreover, he was responsible for all the other musicians and the relationship between them. He was also responsible for the musicians' appearance and their uniform. His salary was 400 gulden (florins) while he was allowed to eat at the officers' table or given an additional half florin to eat outside the palace daily.

#### Learning Objectives:

Observe:

- Haydn's position as a chapel master;
- Haydn's financial status.

### **GROUP 2**

3. *Lorenzo da Ponte in New York writes the stories of 'Figaro' and 'Giovanni'* (from Lorenzo da Ponte's *Memoirs*, cited in Nettl, 1948: 151-158)

This primary source describes the procedure that Mozart's librettist had to follow in order to convince the emperor about the *Marriage of Figaro* production. In contrast to what the students saw in the *Amadeus* (1984) extracts during the first class, this letter made reference to Da Ponte's involvement in the production instead of Mozart's.

#### Learning Objectives:

- Critically discuss the differences between the primary source and the extract from *Amadeus* (1984) shown in Class One.

### **GROUP 3**

4. *Music in the Eighteenth Century Courts* (Raynor, 1972: 290-313)

This is a secondary source providing information about the social approach to music during the Classical period in music. According to Raynor (1972), in 1784 there were 340 active composers in German-speaking Europe. At the time, composers were

employed in the palace courts or were craftsmen. For this profession, composers were writing only to order. Although the court composers were 'upper servants', they enjoyed an unusual amount of freedom.

The specific chapter in the book also refers to the reasons why Mozart left Salzburg, as well as Haydn's duties. A reference is made also to Frederick the Great who recognized musicians and paid good salaries. He preferred German musicians and he built an opera house where only elite society could enter because of the dress code that was imposed.

The case of *Figaro* is discussed again in this chapter. Moreover, Raynor (1972) describes the story of *Don Giovanni* and how Mozart added the *Viva la liberta* part which was not included in the libretto. Moreover, church music was a 'by-product'. Mozart composed liturgical music for quality instead of religious purposes. Joseph the Second discouraged the use of orchestras in the church.

#### Learning Objectives:

##### Observe:

- Patronage in music;
- The musicians' positions and their financial status;
- The attitude of the aristocracy towards musicians;
- The political face of Mozart and his engagement with the ideas of the Age of Enlightenment;
- The church's attitude towards music.

### **GROUP 4**

5. *Frederick the Great gives a concert* (Scholes, P. A. (ed.) *Dr. Burney's Musical Tours in Europe* (London: Oxford University Press, 1959: 180-82) cited in: Weiss and Taruskin, 2008: 258-260)

This primary source describes the daily schedule of King Frederick the Great when he gave a flute concert at the time Burney (a historian of that time) visited him. Frederick was an amateur flautist and composer.

#### Learning Objectives:

- Observe the emperor's relationship with music performance and composition.

### **Second discussion Round**

#### **GROUP 1**

1. *Classical music as a Political voice: The case of Beethoven and Beethoven's music and his contemporary political environment* (Brown, 2008: 11-16)

In these two sources, Brown (2008) states that Classical music dropped ornamentation and focused on composition. Europe and America were experiencing revolutions or revolutionary moments. The European music centre was officially Vienna.

The sources make reference to the previous status of music where its place was in the courts of the aristocracy and in churches and the bourgeoisie ordered musicians to perform or to compose. Musicians now had the opportunity to express their political beliefs through music when their music was performed for the ordinary people who could buy a ticket for the concerts.

Beethoven's music is considered to be political in many cases because of the dedications of his compositions and, in particular, of the following works:

- *3<sup>rd</sup> Symphony* – dedication to Napoleon. When Napoleon became emperor, he changed the dedication to Prince F. Joseph.
- His opera *Fidelio* – the idea of society preferably ruled by a redeeming despot.
- Militaristic pieces. Between 1804 and 1815 Beethoven distanced himself from the Enlightenment ideas and composed militaristic pieces.
- *9<sup>th</sup> Symphony* – Beethoven wrote the musical setting for Schiller's poem *Ode to Joy* (originally called *Ode to Freedom*), the 4<sup>th</sup> movement encouraging revolutionary ideas.

Learning Objectives:

- Study the political circumstances that influenced Beethoven's compositions rather than appreciate the composer as a musician.

## GROUP 2

### 2. *Introduction –Classicism and its background* (Rushton, 1986: 9-25)

Rushton (1986) determines the musical forms of the Classical period. He deals with the position of the church towards the new musical forms that were employed with orchestral music. He demonstrates the social status of musicians stating that they were either servants or belonged to the middle and lower class and were poorly paid. Musicians that worked at a municipal or republican level were better paid. Freelance musicianship did not provide enough money for living.

Rushton (1986) describes the Age of Enlightenment with specific reference to Diderot and Rousseau and their involvement in the drafting of the *Encyclopaedia*. Furthermore, the political side of musicians is described for the cases of Beethoven's *9<sup>th</sup> symphony*, and Mozart's *Don Giovanni* and *The Magic Flute*.

Learning Objectives:

Observe:

- How the new musical forms did not meet the church's expectations with regard to music;
- The status of musicians in the society;
- How the Age of Enlightenment influenced Beethoven and Mozart.

## GROUP 3

### 3. *Religious music in a secular age* (Rushton, 1986:116-131)

Rushton (1986) in this chapter refers to the Age of Enlightenment and specifically to Voltaire and Rousseau, the two philosophers who were atheists. He mentions that Christianity was a crucial stage due to the fact that secular music had become more important than sacred.

The church did not permit instruments in liturgical music and even when some churches permitted the use of instruments, there were no new musical sacred styles to motivate composers to compose liturgical music. In addition to this, there was a reduction in church patronage. Rushton (1986) describes the situation in revolutionary France where sacred music was in decline. However, composers wrote many choral pieces, but they were still not involved with the religious authorities.

Learning Objectives:

- Observe the reasons that kept musicians away from liturgical music and the church.

#### **GROUP 4**

4. *A musical episode of the French Revolution* (Tiersot, J., 1908, *Les Fetes et les chants de la revolution française*, 150-151 cited in Weiss and Taruskin, 2008: 271-273)

The French revolution led to the foundation of the Conservatoire in 1795. This primary source describes an episode during the French Revolution where 240 representatives were to sing a new hymn about liberty with a new text and all the people should join them singing. Music teachers from the Conservatoire were on the streets teaching people the new hymn. Music was considered very important for the celebration of the revolution.

##### Learning Objectives:

- Make comparisons on how music was treated in revolutionary France and the European music centre, Vienna.

##### **Audio and Audiovisual Materials:**

Subsequently, audio extracts from Beethoven's 3<sup>rd</sup> and 9<sup>th</sup> symphonies and an audiovisual extract available on YouTube from the 'Long live liberty' scene from Mozart's opera *Don Giovanni* (Eli, 2008) were chosen for the second class. The extract from the film *Amadeus* (1984) with the scene of performance of 'The Magic Flute' (2:26:40-2:30:15) was also chosen.

##### Learning Objectives:

- Critically compare the readings from primary sources with the audio and audiovisual materials.
- Observe Mozart's and Beethoven's political status.

#### ***Class Three***

The third class focused on primary documents from Haydn's and Mozart's lives. The selected sources refer to six different moments in the lives of each of the two composers. In the third class, audio and audiovisual materials were also used.

##### **Learning outcomes:**

- Explain in musical and general terms the historical events and ideas that affected musical composition in the Classical period.
- Demonstrate a mastery of researching and cooperation skills.

Six sources were distributed to three groups (two sources per group). The sources were in English, which is why the investigator thought it useful to prepare a vocabulary list for each group with the unknown words translated into Greek.

#### **Haydn**

##### **GROUP 1**

1. *Conversation between Joseph II and Dittersdorf* (from the autobiography of Ditters von Dittersdorf cited in: Nettl, 1948: 137-139)

In this primary source, there is evidence of the conversation between the Emperor and the composer Dittersdorf where the composer observes Haydn's chamber music as a creative sensation. Additionally, Haydn's close friend Dittersdorf believes that Haydn has a gift of trifling without demeaning his art.

Learning Objectives:

- Shape an opinion about the relationship between the Emperor Joseph II and a composer.
- Identify Haydn's impact on aristocracy.

2. *Dr Mus Joseph Haydn* (From August Reissman *Joseph Haydn* cited in: Nettle, 1948: 141)

This document describes the event when Haydn received his doctorate from Oxford University in June 1791.

Learning Objectives:

- Perceive Haydn's recognition in England.

**GROUP 2**

3. *Haydn becomes a Mason in Vienna* (Paul Nettle *Mozart and Freemasonry* cited in Nettle, 1948: 143)

This primary source proves that Haydn became a Mason on 11<sup>th</sup> February and was entitled *Zur wahren Eintracht* [Beneficence]. In addition to that, this document makes reference to Mozart being a Mason as well.

Learning Objectives:

- Understand Haydn's and Mozart's place in society, as being a Mason signified one's power and contribution to the country.

4. *Haydn pleads for Mozart* (From a letter of Haydn, Dec. 1787, to the Prague music lover Rott cited in Nettle, 1948: 142)

Haydn's letter expresses his admiration for Mozart. As Mozart was a well-known composer in Prague, Haydn did not want to perform his works, stating that 'No one can stand up beside him'. Moreover, Haydn was upset about the fact that Mozart was not working at court.

Learning Objectives:

Observe:

- Haydn's respect for Mozart.
- Haydn's traditional opinion about how musicians should work at court.

**GROUP 3**

5. *Haydn and Dittersdorf Fooling Tavern Fiddlers* (From G. A. Griesinger *Biographische Notizen ueber Joseph Haydn*, 1810, cited in: Nettle, 1948: 137)

This document describes an incident that occurred in a tavern where amateur musicians were performing Minuets composed by Haydn.

Learning Objectives:

- Discuss the performance of Haydn's music in taverns with ordinary people.

6. *Burney's high Esteem for Haydn* (From *Memoirs of Dr. Burney*, edited by his daughter, Mme. Frances Burney-d'Arblay cited in: Nettle, 1948: 142)

Burney – a well-known historian – describes Haydn as ‘incomparable’ and states that he is tired of most of other music.

Learning Objectives:

- Observe Haydn’s recognition by a well-known historian.

**Audio Material**

After the group presentations and discussion the chosen reading source, the *Andante* from Haydn’s *Surprise Symphony* was chosen.

**Mozart**

**GROUP 1**

1. *A French Encyclopedist is Amazed by Young Mozart* (Friedrich Melchior Grimm, from his *Correspondence litteraire*, 1764, cited in Nettle, 1948: 146-148)

This primary source provides information about Mozart’s childhood when he was only nine years old. Grimm notes that Mozart composed and edited sonatas from the age of two. By the time he was nine, he had composed six sonatas for the Queen of England, six for the Princess of Nassau-Weilburg, symphonies for large orchestra and Italian arias. Mozart had the ability to improvise and, in general, was unique and a phenomenon among composers.

Learning Objectives:

- Discuss Mozart’s childhood.
2. *Mozart to a friend* (To Baron von Jacquin in Vienna, Prague, November 4, 1787, cited in Nettle, 1948: 150)  
In this letter to Baron von Jacquin, Mozart describes the big success of his opera *Don Giovanni* in Prague.

Learning Objectives:

- Observe Mozart’s relationship with Prague and how well he was received there.

**GROUP 2**

3. *The baron’s admiration for the child prodigy Wolfgang Mozart* (From *Correspondence Littéraire*, Paris 1764, cited in Nettle, 1948: 148)

This primary source demonstrates Mozart’s composition and improvisation skills, and deals with the most difficult parts of a keyboard piece.

Learning Objectives:

- Discuss Mozart’s childhood.
4. *From Mozart’s letters* (cited in Weiss and Taruskin, 2008: 265-266)  
Mozart describes the story behind the first performance of his Symphony No. 31 in Paris. The story provides information about the rehearsal and the performance itself, describing how the audience reacted with applause and the sounds of each movement.

Learning Objectives:

- Experience the feeling of the audience in Paris as if they were there as well.

**Audio Material**

After this group's presentation, the Allegro movement of this symphony was chosen in order to note the exact points at which the first audience reacted.

**GROUP 3**

5. *The young Mozart as a scientific curiosity* (O. E. Deutsch (ed.), *Mozart: Die Dokumente seines Lebens*, 1961, cited in Weiss and Taruskin, 2008: 260-263)

This letter describes an incident when a Fellow of the Royal Society, Barrington, wanted to verify that Mozart was not a dwarf in 1765. The letter clearly demonstrates Mozart's harpsichord skills.

Learning Objectives:

- Discuss Mozart's childhood.

6. *Mozart in financial troubles* (From a letter to Puchberg, May 17<sup>th</sup>, 1790 cited in: Nettle, 1948: 150)

Mozart is writing to a friend asking for money or students that he can teach in order to earn money.

Learning Objectives:

- Observe Mozart's financial problems during the last year before his death.

**Audiovisual Material: Film**

After this group's presentation, an extract from the film *Amadeus* (1984) was chosen which focuses on Mozart's financial problems.

**Audio Materials**

In addition, Mozart's *Requiem: Dies irae* and *Lacrymosa* were chosen at this point of the class.

Learning Objectives:

- Relate Mozart's liturgical music to the readings on church music from the second class.

**Class Four**

The fourth class was dedicated to Beethoven. For the beginning of the class the film *Immortal beloved* (1994), which is about Beethoven's life, was chosen. Specifically, two extracts from the film, then a PowerPoint presentation and then another three extracts from film were chosen. The materials are the following:

- 1<sup>st</sup> extract (1:03:00-1:05:00): Beethoven's early childhood.
- 2<sup>nd</sup> extract (27:40-32:04): Beethoven's deafness.
- PowerPoint presentation: The 'Heiligenstadt Testament' (retrieved from Nettle, 1948) in a PowerPoint presentation with the basic information being highlighted.
- 3<sup>rd</sup> extract (41:25-44:53): The incident that occurred when Beethoven was directing the 'Emperor' concerto while deaf.

- 4<sup>th</sup> extract (46:10-49:00): The story of the dedication of Beethoven's 3<sup>rd</sup> Symphony.
- 5<sup>th</sup> extract (1:08:50 – 1:27:00): The trial where Beethoven won the charity of his nephew Karl from his mother.

#### Learning Objectives:

Observe:

- Beethoven's childhood.
- Beethoven's psychological problems.
- Beethoven as a person.
- Beethoven as a political figure.

The students should form four groups to carry out research on eight primary sources (two per group).

#### **GROUP 1**

1. *Beethoven's appearance (as told by a close friend)* (From Anton Schindler's *Biografie von Ludwig van Beethoven*, cited in Nettl, 1948:161-162)

#### Learning Objectives:

- Observe Beethoven as a figure.

2. *The Lord of the Keys* (Wenzel Johann Tomaschek (1774-1850) cited in Nettl: 162-163)

In this source a Czech piano player shows his admiration for Beethoven's performance skills when Beethoven was performing in Prague.

#### Learning Objectives:

- Observe Beethoven as a performer.

#### **GROUP 2**

3. *Bettina Brentano, One of the Most Colorful Women of Her Age* (Nettl, 1948: 166-167)
4. *To the Immortal Beloved...* (Nettl, 1948: 169-171)

#### Learning Objectives:

- Observe the sensitive side of Beethoven and his way of expression when addressing women in these two Beethoven's letters.

#### **Audiovisual Material: Film**

After this group's presentation, another extract from the film *Immortal Beloved* (1994) was chosen where the letter to the *Immortal Beloved* is read by Beethoven (1:44:45-1:52:00).

#### **GROUP 3**

5. *The creative process as described by two great master* (From Beethoven's *Conversation Books* cited in Nettl, 1948: 190-191)

This primary source describes the process that Beethoven followed when composing.



Learning Objectives:

- Observe Beethoven as a composer.

6. *The 'Missa Solemnis' Angers Beethoven's Neighbors* (From Schindler's Beethoven Biography cited in Nettl, 1948:187-188)

This primary source described specific incidents that occurred while Beethoven was composing his *Missa Solemnis*.

Learning Objectives:

- Students were able to observe Beethoven as a composer.

**Audio Material**

At this point, the *Kyrie* from *Missa Solemnis* was chosen for listening.

**GROUP 4**

7. *'Beethoven's Last Hours – Anslem Huettenbrenner to Alexander Wheelock Thayer, American Consul in Trieste and Outstanding Beethoven Biographer'* (Nettl, 1948: 196-198)

8. *'Grillparzer's Funeral Oration'* (Nettl, 1948: 207-208)

In these two primary sources, Beethoven's last hours in life are described, as well as information about his funeral.

Learning Objectives:

- Observe Beethoven's last hours.

## **CHAPTER 7: STUDY 3 PART B: EVALUATION STUDY**

### ***7.0 Introduction***

As seen in Chapter 4, music history courses in Cyprus follow a teacher-centred learning approach that lacks effectiveness. This conclusion was supported by the majority of the participants mentioned in Chapter 4. Additionally, by observing the status of music history courses in other countries (Chapter 5), it is clear that there is a need to develop a student-centred learning approach towards the music history course.

Based on this, a new model for teaching music history was designed and explored in Chapter 6. This chapter explores the needs and attitudes of undergraduate music students towards the way music history is taught, and evaluates the application of the suggested teaching approaches.

### ***7.1 Method***

Second year students were selected to participate in the evaluation study. This group was taught by me using the new model, about the Classical period (intervention group). For the pre-test of the study, the intervention group answered the questionnaire designed for Study 2 (see Appendix VIII). The pre-test took place at the beginning of the intervention course without affecting the teaching time. Students filled in the questionnaire in less than half an hour.

After the completion of the intervention course, the intervention group answered the post-test questionnaire (see Appendix X) which had only a few questions different from those in the pre-test questionnaire, in order to observe how the students' attitudes towards the music history course had changed after the intervention course and their experience of the new approaches. All questionnaires were prepared in Greek and were subsequently translated into English for analysis purposes by a professional translator.

The questionnaires were analysed by categorizing the answers and making subsequent comparisons among these categorisations. Because of the small number of participants, all results were analysed qualitatively.

A traditionally-taught group was asked to evaluate the students' needs, and their attitudes towards the music history course. Such a group provides an overview of the current status of the music history course in Cyprus from the students' perspective.

For the purposes of the analysis, this chapter is divided into seven different sections, namely:

1. Current status of music history course in Cyprus from the students' perspective
2. Pre-test questionnaires

3. Observation of the four classes by the investigator
4. Post-test questionnaires
5. Comparison of each student's answers in the pre-test and post-test questionnaires separately
6. Comparison between the pre-test and post-test questionnaires
7. Applying Engeström's model of Activity Theory

## ***7.2 Participants***

47 undergraduate music students participated in this study. All participants were music undergraduate students at the Cyprus University 1 who had taken music history courses, i.e. they were second, third and fourth year music students. 36 of the 47 students formed the traditionally-taught group, and the remaining 11 students (out of 14 registered as second-year students) composed the intervention group. Students signed a consent form (see Appendices IV and V) to participate in the evaluation study.

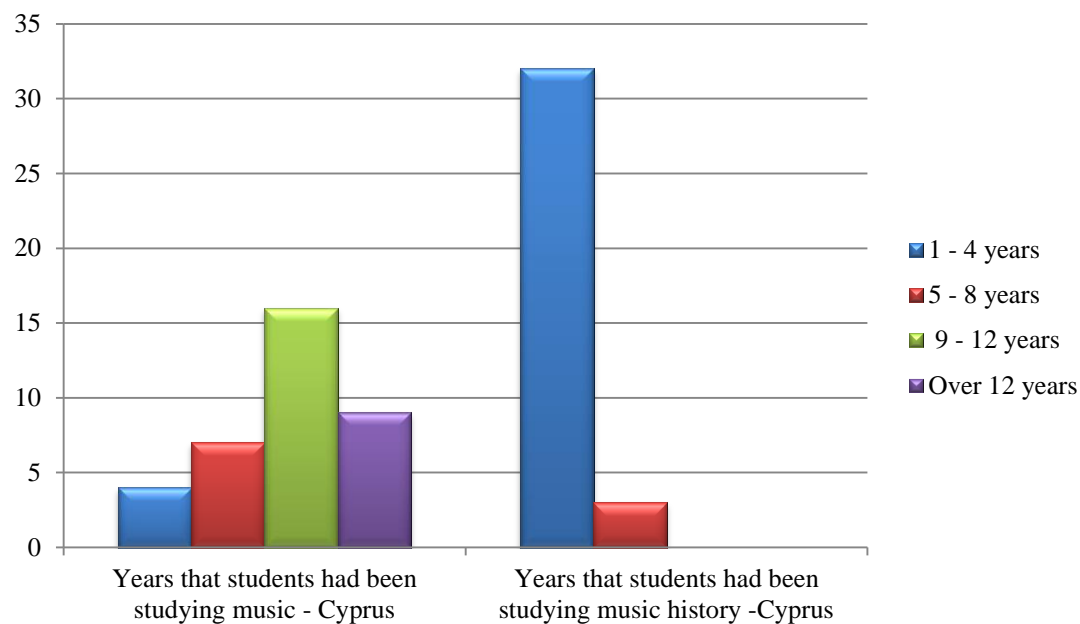
## ***7.3 Reporting and Analysis***

### ***7.3.1 Current Status of Music History Courses in Cyprus from the Students'***

#### ***Perspective***

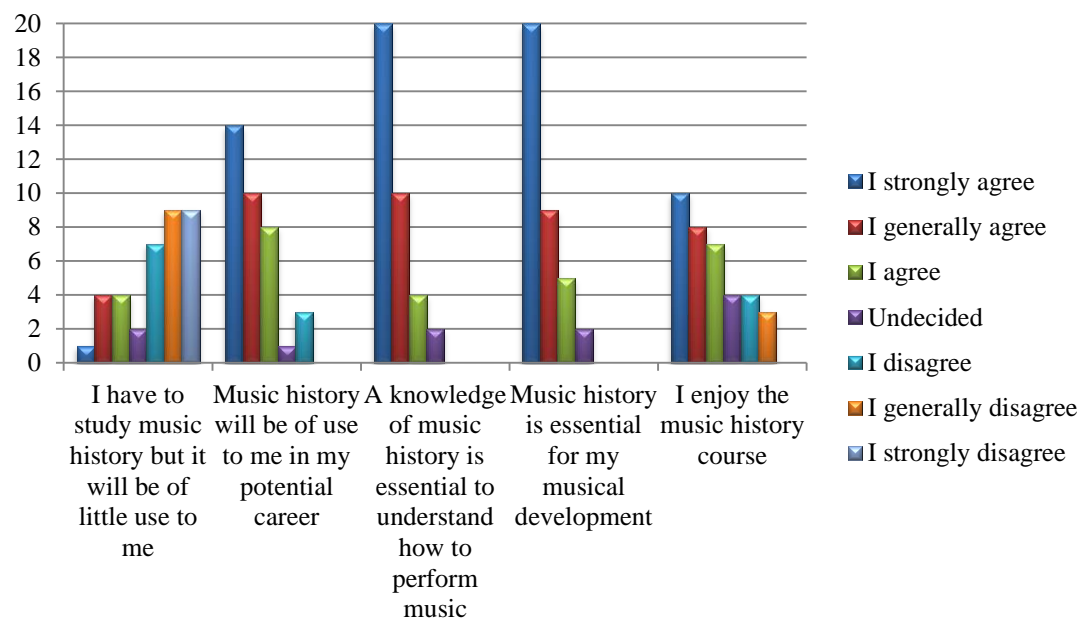
Before the intervention, a traditionally-taught group analysis was conducted in order to establish the current status of music history course in Cyprus from the students' perspective. 36 students participated in this study and were all from the Cyprus University 1. 15 participants were men (41.7%) and 21 were women (58.3%). 18 participants were between 18 and 21 years of age (50%) and 18 were aged over 21 (50%). Most of the participants had been studying music for more than nine years (see Figure 7.1). Additionally, most of the participants had been studying music history for one to four years (see Figure 7.1).

Figure 7.1: Years that Students had been Studying Music and Music History – Traditionally-Taught Group



Students appreciate the importance of music history career-wise, performance-wise, and musical development-wise. Furthermore, they seem to enjoy the music history course (see Figure 7.2).

Figure 7.2: Students' Attitudes towards Music History Course – Traditionally-Taught Group



However, in the open-ended questions of the questionnaire, students provided suggestions for a better delivery of the course. Students clearly suggest the use of technology as well as the use of resources (audio, visual and audiovisual materials). Students further pointed out weaknesses in lecturing, suggesting the use of

cooperative learning including debates, the students' own participation and their involvement in research.

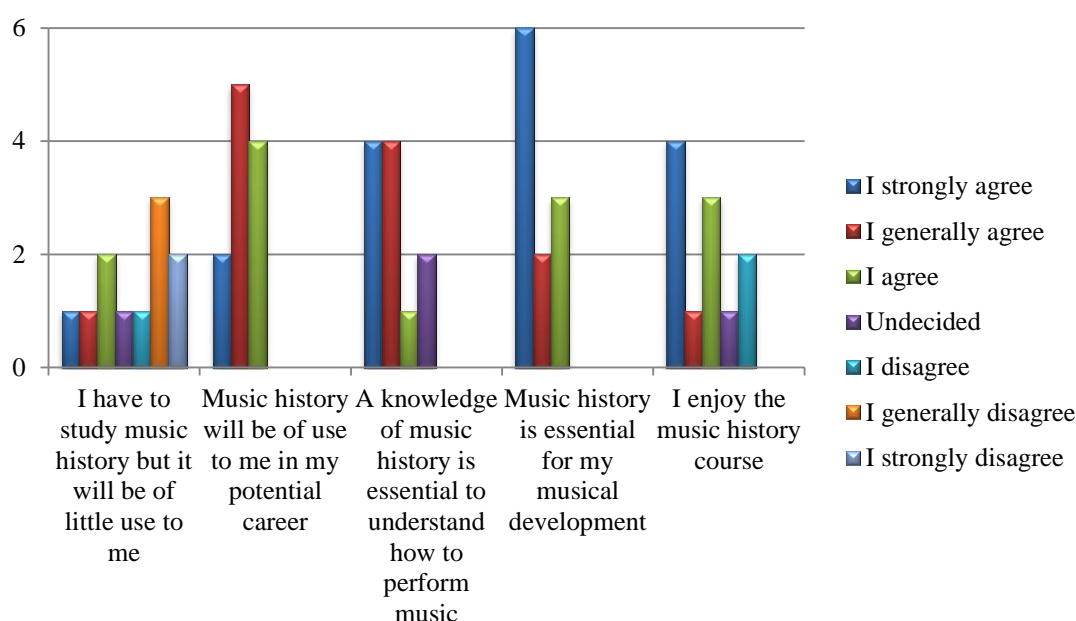
Moreover, students require more social information and a well-established music library. They also require the teacher to process a good mood and enthusiasm, to be concise, to have the ability to transfer knowledge, to be objective and to be able to accept different ideologies. They also expressed the need for a closer relationship with their teacher. Students also stressed that the music history course should develop their critical thinking.

### 7.3.2 Pre-Test Questionnaires

There were three male and eight female students in the traditionally-taught group, who participated in the evaluation study. Ten students were between 18 and 21 years of age and only one student was over 22. The majority of the participants had studied music for more than nine years. Additionally, most of the students had been studying music history for between one and four years.

The intervention group believed that music history is important to their general musical development. However, they expressed a more neutral opinion regarding the last statement 'I enjoy the music history course' as shown in Figure 7.3.

Figure 7.3: Students' Attitudes towards Music History Course – Intervention Group



According to the intervention group, the ideal music history teacher should 'have knowledge' ( $n=9$ ) (e.g. Pozo-Munoz, 2000), 'a sense of humour' ( $n=5$ ) (e.g. Helterbran, 2008), 'be clear' ( $n=5$ ) (e.g. Helterbran, 2008) and 'polite' ( $n=5$ ). Apart from the above recurrent themes, students mentioned various characteristics with a trend towards the category 'knowledge of the subject and didactic knowledge' (see Table 7.1). It is important to note that the category 'Students and Teacher Relationships' was not included by the students (see Chapter 2 for more details).

*Table 7.1: Ideal Teacher's Characteristics – Intervention Group*

<b>Knowledge of the subject and didactic knowledge</b>	<b>Personality</b>	<b>Student and teacher relation</b>
<b>Knowledge</b> (e.g. Pozo-Munoz et al., 2000)	<b>A sense of humour</b> (e.g. Helterbran, 2008)	
<b>Clear</b> (e.g. Helterbran, 2007)	<b>Dedication</b> (Manford, 1996)	
<b>Able to communicate knowledge</b> (e.g. Pozo-Munoz et al., 2000)	<b>Creativity</b> (Manford, 1996)	
<b>Expert</b> (e.g. Pozo-Munoz et al., 2000)	<b>Polite</b>	
<b>Discussion</b> (e.g. Klonari, 2007)	<b>Approachable</b> (e.g. Klonari, 2007)	
<b>Ability to teach</b> (e.g. Helterbran, 2008)	<b>Positive</b> (e.g. Klonari, 2007)	
<b>Intelligent</b> (e.g. Pozo-Munoz et al., 2000)	<b>Tolerance</b> (Manford, 1996)	
<b>Motivation</b> (e.g. Klonari, 2007)		
<b>Develop critical thinking</b> (e.g. Klonari, 2007)		
<b>Make use of teaching approaches</b> (e.g. Arnon and Reichel, 2007) such as audio and audiovisual materials, live performances, cooperative learning, debate during class and researching at home		

In general, the intervention group rated highly all teaching approaches apart from 'Lecture' (see Table 7.2). When students were asked to rate the effectiveness of different teaching approaches to music history pedagogy, they mostly responded by choosing high scores between 5 and 10: (1 = 'least effective' to 10 = 'most effective' teaching approach). Each cell entry in Table 7.2 represents the frequency of occurrence of each score.

Table 7.2: Frequencies of Students' Responses to Various Teaching Approaches and Teaching Aims – Intervention Group

Teaching Approaches and Teaching Aims	Score Rating									
	1	2	3	4	5	6	7	8	9	10
Researching during class					1	2	2	1	3	2
Research at home						3	2	1	3	2
Develop your critical thinking					1		1	1	3	5
Watch visual materials						1	1	2	3	4
Watch audiovisual materials							3	1	4	3
Listening						1	1	1	2	6
Access academic journals							5		3	3
Read through various sources					1	1	2	1	3	3
Well established music library						2	1	2	3	3
Use of internet for researching						2	2	2	3	2
Research at primary sources						2	1	2	3	3
Learning through technology					1	2		3	3	2
Students' participation in the lesson						1	2	1	4	3
Debate during class					2	2	1	1	4	1
Cooperative learning						2	1	2	5	1
Have a textbook				1	2		1	1	3	3
Teacher providing notes							1	3	5	2
Lecture	3		1	2	1	1		2		1

In the last two questions of the questionnaire, students focused only on the importance of music history to their overall development as musicians. The intervention group appreciates music history as the link for better understanding music and the evolution of music. *“Music history is important to understand how music evolved through the ages. By knowing music history we can better understand and appreciate music today”* (Student 5). They also consider music history as one of the most important courses *‘In my opinion, the history of music is one of the most important lessons that a musician has to know music’* (Student 6).

### 7.3.3 Observation of the Intervention Course

Through the completion of the intervention course, an in-depth presentation of the development of the Western classical period was given to students. The participants successfully worked with primary and secondary sources and critically discussed the audio, visual and audiovisual materials provided. Students learned about

composers and the social, political and cultural status of the Classical period and how this status affected their compositions.

The intervention course met all learning outcomes as set in the previous chapter (see Chapter 6). Students were able to discuss the basic development of Western Classical music through broader historical, social, political and cultural perspectives. They were further able to explain in musical and general terms the historical events and ideas that affected musical composition in the Classical period. Moreover, students analysed and critically compared Western art music with other arts. During the session, students used their researching and cooperation skills.

However, many limitations occurred during the delivery of the classes. The limitations were related to time management, non-compulsory courses and the use of paintings in order to compare Western art music to other arts. The intervention course, scheduled to have a duration of four three-hour classes, was not adequate to cover all the materials provided. The materials selected could be used in their entirety in six or seven three-hour classes, offering the possibility for further in-depth discussion. This limitation led the investigator to cancel the twenty-minute break in two of the classes.

The intervention course was recommended to students but was not obligatory. This turned out to be a limitation as only 11 out of the 14 students who were registered for the music history course participated in the evaluation study (the remaining three students participated in the traditionally-taught group).

Finally, although students were able to conduct comparisons between the paintings that were shown to them and the music of the Classical period, the investigator did not have an adequate knowledge of the art field to launch further discussion during the class. This restriction could be overcome by inviting an art historian. On this occasion, an expert in the field would allow for discussion and could answer questions regarding the interconnection between Western art music and other arts.

### ***Class One***

Achieving the learning objectives of the first class, students discussed the basic development of Western Classical music within the broader context of history, society, politics and culture. They critically compared Western music to other arts and had the opportunity to practise their research and cooperation skills.

The decision to use Greek sources for the first class allowed students to have a better understanding of the texts provided to them. This eliminated their identified weakness (see Chapter 4) related to researching and reading sources. In a student-centred learning class, with the investigator's assistance (e.g. Johnson and Johnson, 1999) and the correct motivation (Overby, 2011) students were able to critically discuss within their group and the rest of the class with a presentation, thus provoking productive discussions.

Within the reading groups, students were able to observe:

- the employment status of musicians
- the proportion of people that belonged to the aristocracy during the second half of the 17<sup>th</sup> century in Europe
- the need for social change during the age of Enlightenment in France
- how science was related to the beginning of the Age of Reason and therefore the Age of Enlightenment
- the beginning of the Age of Enlightenment
- the power of the authorities during that time
- the attitude of the church towards the philosophical movement



- how the church faced its decline
- the philosophers' political status
- the relationship between the philosophers and other arts and literature
- the place of the arts during the latter half of the 18<sup>th</sup> century and the artists' liberalism during that period

The time passed according to schedule. Students were able to discuss all of the audiovisual extracts. Many ideas were expressed and debate was raised about the Viennese Emperor's influence on the cultural events of a town.

In general, students were able to observe:

- the close and trusted relationship between the Viennese Emperor and the court composer.
- the architecture and aesthetics of the palace's rooms.
- the way people dressed.
- an overall picture of the way of life during that period
- the Viennese Emperor's impact on his people.
- the Viennese Emperor's relationship with the other arts.
- the relationship between painters and philosophers.

## ***Class Two***

In the second class, students dealt with primary and secondary sources related to the music of the Classical period, within the context of the social and political changes of the period. English language problems, as identified earlier in Chapter 4, were evident. Although the investigator prepared a list of 'vocabulary' including all the unknown words that students may have, students were frequently using the Internet to translate parts of the text. This was a time-consuming process. The investigator's assistance was needed much more than in the first class by each group in order to be able to proceed to the readings.

As a consequence, the time left for audiovisual extracts was not adequate (see Chapter 6). The groups that had primary sources found it easier to work with the texts, since it was easier to read and comprehend them.

Apart from these limitations, students met the learning objectives of the second class (see Chapter 6). Students were able to:

- discuss the basic development of Western Classical music within the broader historical, social, political and cultural context
- explain in musical and general terms the historical events and ideas that affected musical composition in the Classical period
- analyse and critically compare Western art music with other arts
- demonstrate their mastery of research and cooperation skills

During the first round of discussions, students were able to observe:

- the overall picture of the period after the French Revolution in Vienna
- the place of music in social events and as education in people's lives
- Haydn's position as a chapel master
- Haydn's financial status
- the differences between the primary source and the extract from *Amadeus* (1984) shown in Class One
- the fact of patronage in music
- the musicians' position and financial status

- the attitude of the aristocracy towards musicians
- the political face of Mozart and his engagement with the ideas of the Age of Enlightenment
- the attitude of the church towards music
- the relationship that emperors had with music performance and composition.

During the second round of discussions, students were able to observe:

- the political circumstances that influenced Beethoven's compositions rather than allow for the elevation of the composer as a musician
- how the new musical forms did not meet the expectations of the church from music
- the status of musicians in society
- how the Age of Enlightenment influenced Beethoven and Mozart
- the reasons that kept musicians away from liturgical music and the church
- how music was treated in revolutionary France and the European music centre of Vienna.

### *Class Three*

Class three began with the extracts that were scheduled to be shown in Class Two. The investigator needed to remind students of the readings in order to enable them to conduct comparisons and discuss readings and extracts. Nevertheless, the students were able to critically compare the readings from primary sources with the audio and audiovisual materials and observe Mozart's and Beethoven's political status.

During the third class, students made use of primary sources focusing on Haydn's and Mozart's lives. Haydn's sources were weaker than Mozart's in terms of providing a better general understanding of the composer and this was an investigator's limitation. However, they succeeded in reading the sources more easily than in class two. Apart from the 'vocabulary' provided, the students also used the Internet to translate more words.

In general, students achieved the projected learning outcomes of the third class (see Chapter 6), being able to explain in musical and general terms the historical events and ideas that influenced composition in the Classical period and demonstrated a mastery of research and cooperation skills.

During the round of discussion about Haydn, students were able to:

- express an opinion regarding the relationship between the Emperor Joseph II and the composer
- identify Haydn's impact on aristocracy
- perceive Haydn's recognition in England
- place Haydn and Mozart in society, as being a Mason required a higher social status and an important contribution to the country
- observe Haydn's respect for Mozart
- observe Haydn's traditional opinion on how musicians should work at court
- discuss Haydn's music which was performed in taverns among ordinary people
- observe Haydn's recognition by a well-known historian

One basic limitation of the third class was that students were not able to make connections between listening and the readings on Haydn because the investigator was not able to find related sources about Haydn's music.

During the discussion about Mozart, students were able to:

- discuss Mozart's childhood
- observe Mozart's relationship with Prague and how well he was received there
- get the feeling of the audience in Paris, as if they were there as well
- observe Mozart's last year before he died
- relate Mozart's liturgical music to what they had read in the previous class.

A major outcome of the third class was the students' reaction to Mozart's *Allegro* movement of Symphony No. 31. Students highlighted how they felt as if they were present at this premiere. They were also able to identify all the parts mentioned in the primary source. One student mentioned that they had never appreciated a classical piece to this extent in the past.

#### ***Class Four***

During the fourth class, students made use of audiovisual materials (extracts from the film *Immortal Beloved*, 1994), a PowerPoint presentation of the Helligenstein Testament and primary sources focusing on Beethoven's life and compositions.

In contrast to the other classes, the fourth class began with the film extracts in which students observed Beethoven's childhood and psychological problems, as well as Beethoven as a man and a political figure.

The fact that audiovisual extracts were projected to them first gave them the motivation to further read afterwards. The class provoked a very productive discussion on the extracts and students were keen to proceed with the readings afterwards.

During the round of discussion, after reading the primary sources in groups, students were able to observe:

- Beethoven as a figure
- Beethoven as a performer
- Beethoven as a man
- Beethoven as a composer
- Beethoven's last hours

Showing audiovisual materials before providing the readings seemed to facilitate reading and motivating students to undertake and successfully complete the task. This approach could be used more frequently for a better understanding of the texts.

#### ***7.3.4 Post-test questionnaires***

Students were, in general, very satisfied with all the teaching approaches used in the intervention course. In the post-test questionnaire (see Appendix X) students were required to rate from 1 (=not at all satisfied) to 7 (=very satisfied) on how satisfied they were with the approaches used in the intervention course. Table 7.3 demonstrates the number of students who rated each approach with more than 5.

*Table 7.3: Students' Evaluations on the Teaching Approaches of the Intervention Course (N=11)*

<b>Teaching approach</b>	<b>Number of students who rated each approach with more than 5 out of 7</b>
<b>Researching during class</b>	8
<b>Working in groups</b>	8
<b>Use of primary sources</b>	7
<b>Use of audio materials</b>	11
<b>Use of visual materials</b>	10
<b>Use of audiovisual materials</b>	11
<b>Technology</b>	11

According to the intervention group, the effective teacher should have 'knowledge' ( $n=8$ ), have 'a sense of humour' ( $n=5$ ), 'be clear' ( $n=5$ ) and 'be approachable' ( $n=4$ ).

Regarding the students' attitudes towards the suggested teaching approaches, they rated all the suggested approaches highly, including researching during class, watching visual materials, watching audiovisual materials, listening, reading various sources, well-established music libraries, the use of the Internet for researching, research of primary sources, learning through technology, students' participation in the lesson, debate during class, cooperative learning. However, the students appeared to be undecided about whether lecturing is an effective way of teaching. The detailed scores are presented below in Table 7.4.

Table 7.4: Frequencies of Students' Responses of Various Teaching Approaches and Teaching Aims – Post-Test

Teaching Approaches and Teaching Aims	Score Rating									
	1	2	3	4	5	6	7	8	9	10
Researching during class							3	3	2	3
Research at home				1	2	1	1	3	3	
Develop your critical thinking								1	5	5
Watch visual materials							1	2	4	4
Watch audiovisual materials								2	6	3
Listening					1		2	1	5	2
Access academic journals			1	4	1		1	4		
Read through various sources						2		1	5	3
Well established music library							2	2	1	6
Use of internet for researching						2	2	2	3	2
Research at primary sources						1	2	4	1	3
Learning through technology								3	3	5
Students' participation in the lesson							1	2	3	5
Debate during class					2	2	2	2	1	2
Cooperative learning							1	3	2	5
Have a textbook					1	1		2	5	2
Teacher providing notes						1		2	5	3
Lecture				1	1	3	4	1	1	

Additionally, in response to the two final open-ended questions of the questionnaire, eight students stressed how the new approach to music history was better than what they had experienced so far. *"I formed a much more positive opinion towards music history than in the past. This course helped me understand, deal with and become enthusiastic about it. Looking in an indirect way (letters, videos, etc.) at the life and character of each composer, I saw things in a more humane and reasonable way"* (Student 5).

Moreover, four students characterized the courses as pleasant and interesting. A significant observation was made after examining the answers of seven students who mentioned specific approaches used in the courses as effective teaching approaches. *"By the way of teaching the course, we understood that everything is relevant to music and an important factor for it is the knowledge of music history. A good musician must have concrete knowledge of history. S/he must not only know the development of musical works, but also know the life and the way each composer composed, so as to understand (the performer, the musician) the music of the composer and at the end be able to perform it. [...] Group work helped us in a substantial way to understand the life of composers in general, their work and their way of composing. Additionally, the use of audiovisual means helped us to learn more about the work of composers and to develop critical thinking and an opinion about music-music history"* (Student 1). More specifically, the approaches that were

mentioned are: cooperative learning ( $n=5$ ); audiovisual materials ( $n=4$ ); reading through various sources ( $n=2$ ); discussion ( $n=2$ ); researching during class ( $n=2$ ); use of audio materials ( $n=1$ ); technology ( $n=1$ ) and development of critical thinking ( $n=1$ ).

### ***7.3.5 Comparison of each student's answers in the pre-test and post-test questionnaire separately.***

#### ***Student 1:***

Student 1 had a very positive attitude towards the intervention course and evaluated all teaching approaches with '5' or higher out of 7 (see Table 7.5).

*Table 7.5: Student 1 - Evaluation of the Teaching Approaches used in the Intervention Course*

<b>Teaching approach</b>	<b>Rating</b>
Researching during class	7
Working in groups	7
Use of primary sources	7
Use of audio materials	5
Use of visual materials	5
Use of audiovisual materials	6
Technology	7

Student 1 developed a stronger opinion about the importance of music history after the intervention course as presented in Table 7.6.

*Table 7.6: Student 1's Attitude to Music History*

<b>Statement</b>	<b>Pre-test rating</b>	<b>Post-test rating</b>
<b>I have to study Music History but it will be of little use to me</b>	6	7
<b>Music History will be of use to me in my potential career</b>	2	1
<b>A knowledge of Music History is essential to understand how to perform music</b>	1	2
<b>Music History is essential for my musical development</b>	1	1
<b>I enjoy the Music History course</b>	1	1

For scoring key see Appendix VIII

In a comparison between the answers to the pre-test and post-test questionnaires, Student 1 mentioned in both questionnaires that the music history teacher should have knowledge, use audiovisual materials and encourage cooperative learning. The ideal music history teacher's qualities that appeared only in the post-test questionnaire were the introduction of new and original ideas about the course and the use of technology. The qualities that appeared in the pre-test questionnaire and were not mentioned in the post-test were 'to be clear', 'use of debate during class', 'researching at home' and 'analysis of ancient manuscripts'.

On the question where participants were required to rate various teaching approaches, Student 1 rated highly (with a score of 7 or above out of 10) all approaches in the pre-test questionnaire, apart from those of lecture (4), use of the Internet for researching (6) and learning through technology (6). In the post-test questionnaire, Student 1's opinion changed for six of the approaches (see Table 7.7).

*Table 7.7: Student 1's Ratings of Various Teaching Approaches to the Music History Course*

<b>Teaching Approach</b>	<b>Pre-test score</b>	<b>Post-test score</b>
<b>Access academic journals</b>	9	7
<b>Debate during class</b>	9	10
<b>Have a textbook</b>	9	9
<b>Watch visual materials</b>	9	9
<b>Read through various sources</b>	9	9
<b>Watch audiovisual materials</b>	9	9
<b>Students' participation in the lesson</b>	9	10
<b>Teacher providing notes</b>	9	10
<b>Researching during class</b>	7	10
<b>Listening</b>	10	10
<b>Well-established music library</b>	8	10
<b>Researching at home</b>	9	9
<b>Lecture</b>	4	6
<b>Use of internet for researching</b>	6	9
<b>Working in groups</b>	9	10
<b>Research at primary sources</b>	9	10
<b>Learning through technology</b>	6	10
<b>Develop your critical thinking</b>	9	10

For scoring key see Appendix VIII

Student 1 did not answer the last two questions of the pre-test questionnaire. However, in the post-test questionnaire, the student reported that the intervention course made students realize the importance of music history. Furthermore, Student 1 specifically mentioned cooperative learning as a tool to understand the life of composers in general, their work and their way of composing. In addition, Student 1 mentioned that audiovisual materials can help students to develop their critical thinking.

#### *Student 2:*

Student 2 was satisfied with all the teaching approaches used in the intervention course, rating them with 5 to 7 apart from 'Researching during class' (see Table 7.8).

*Table 7.8: Student 2 - Evaluation of the Teaching Approaches used in the Intervention Course*

<b>Teaching approach</b>	<b>Rating</b>
<b>Researching during class</b>	2
<b>Working in groups</b>	5
<b>Use of primary sources</b>	5
<b>Use of audio materials</b>	7
<b>Use of visual materials</b>	6
<b>Use of audiovisual materials</b>	7
<b>Technology</b>	6

For scoring key see Appendix VIII

Student 2 expressed a positive attitude towards music history in the pre-test and post-test questionnaire (see Table 7.9).

*Table 7.9: Student 2's Attitude to Music History*

<b>Statement</b>	<b>Pre-test rating</b>	<b>Post-test rating</b>
<b>I have to study Music History but it will be of little use to me</b>	3	2
<b>Music History will be of use to me in my potential career</b>	3	2
<b>A knowledge of Music History is essential to understand how to perform music</b>	1	1
<b>Music History is essential for my musical development</b>	1	2
<b>I enjoy the Music History course</b>	1	3

For scoring key see Appendix VIII

With regard to the ideal music history teacher's qualities, comparing the answers given in the pre-test and post-test questionnaires, Student 2 did not mention any qualities that the music history teacher should have that appeared in both questionnaires. The ideal music history teacher's qualities that appeared only in the post-test questionnaire were 'approachable', 'cheerful', 'understandable' and 'communication with students'. The qualities that appeared in the pre-test questionnaire were 'to have knowledge', 'to be intelligent' and 'creative'.

In the question where participants were required to rate various teaching approaches, Student 2 rated with a high score (7 or above out of 10) all approaches in the pre-test questionnaire, apart from the approach of working in groups (6). In the post-test questionnaire, the opinion of Student 2 changed in about nine of the approaches (see Table 7.10).



*Table 7.10: Student 2's Ratings of Various Teaching Approaches to the Music History Course*

<b>Teaching Approach</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Access academic journals	10	8
Debate during class	9	7
Have a textbook	10	9
Watch visual materials	10	10
Read through various sources	10	9
Watch audiovisual materials	9	9
Students' participation in the lesson	10	9
Teacher providing notes	10	9
Researching during class	9	7
Listening	10	9
Well-established music library	10	9
Researching at home	10	5
Lecture	10	4
Use of internet for researching	10	6
Working in groups	6	8
Research at primary sources	10	6
Learning through technology	10	8
Develop your critical thinking	10	10

For scoring key see Appendix VIII

Student 2 did not answer the last two questions of the pre-test questionnaire or the post-test questionnaire.

*Student 3:*

Student 3 had a very positive attitude towards the intervention course and evaluated teaching approaches with ratings of 5 to 7 apart from 'researching during class' (4) and 'use of primary sources' (3) (see Table 7.11).

*Table 7.11: Student 3 - Evaluation of the Teaching Approaches used in the Intervention Course*

<b>Teaching approach</b>	<b>Rating</b>
Researching during class	4
Working in groups	5
Use of primary sources	3
Use of audio materials	6
Use of visual materials	5
Use of audiovisual materials	6
Technology	7

For scoring key see Appendix VIII

Student 3 had a neutral opinion concerning music history in both the pre-test and post-test questionnaires (see Table 7.12).

*Table 7.12: Student 3's Attitude to Music History*

<b>Statement</b>	<b>Pre-test rating</b>	<b>Post-test rating</b>
<b>I have to study Music History but it will be of little use to me</b>	1	3
<b>Music History will be of use to me in my potential career</b>	3	4
<b>A knowledge of Music History is essential to understand how to perform music</b>	3	4
<b>Music History is essential for my musical development</b>	3	5
<b>I enjoy the Music History course</b>	4	4

For scoring key see Appendix VIII

In a comparison between the answers to the pre-test and post-test questionnaires, Student 3 mentioned in both cases that the music history teacher should not be boring and use audio and audiovisual materials. The ideal music history teacher's qualities that appeared only in the post-test questionnaire were 'working in groups', 'assignments during class' and 'dedication'. The qualities that appeared in the pre-test questionnaire and were not mentioned in the post-test were 'not sitting', 'young', 'less speaking', 'discussion', 'a sense of humour', 'live performances' and 'intelligent'.

On the question of which participants were required to rate various teaching approaches, Student 3 rated with a high score (7 and above out of 10) all the approaches in the pre-test questionnaire, apart from 'debate during class' (6), 'reading through various sources' (6), 'well-established music library' (6), 'researching at home' (6), 'lecture' (6) and 'to develop critical thinking' (5). During the post-test questionnaire, Student 3's opinion changed for four of the approaches (see Table 7.13).

*Table 7.13: Student 3's Ratings of Various Teaching Approaches to the Music History Course*

<b>Teaching Approach</b>	<b>Pre-test score</b>	<b>Post-test score</b>
<b>Access academic journals</b>	7	4
<b>Debate during class</b>	6	6
<b>Have a textbook</b>	7	8
<b>Watch visual materials</b>	8	8
<b>Read through various sources</b>	6	9
<b>Watch audiovisual materials</b>	7	9
<b>Students' participation in the lesson</b>	7	8
<b>Teacher providing notes</b>	8	9
<b>Researching during class</b>	8	9
<b>Listening</b>	9	9
<b>Well-established music library</b>	6	7
<b>Researching at home</b>	6	5
<b>Lecture</b>	6	5
<b>Use of internet for researching</b>	7	8
<b>Working in groups</b>	8	8
<b>Research at primary sources</b>	7	8
<b>Learning through technology</b>	8	8
<b>Develop your critical thinking</b>	5	8

For scoring key see Appendix VIII

Student 3 did not answer the last two questions of the pre-test questionnaire. However, in the post-test questionnaire, the student encouraged reading through various sources while working in groups. In general, the student expressed enthusiasm about the intervention course.

*Student 4:*

Student 4 had a very positive attitude towards the intervention course and evaluated all teaching approaches with a score of 6 or 7 (see Table 7.14).

*Table 7.14: Student 4 - Evaluation of the Teaching Approaches used in the Intervention Course*

Teaching approach	Rating
Researching during class	7
Working in groups	7
Use of primary sources	7
Use of audio materials	7
Use of visual materials	7
Use of audiovisual materials	7
Technology	6

For scoring key see Appendix VIII

Student 4 had a neutral opinion concerning music history in the pre-test questionnaire. However the student's opinion became positive in the post-test questionnaire (see Table 7.15).

*Table 7.15: Student 4's Attitude to Music History*

Statement	Pre-test rating	Post-test rating
I have to study Music History but it will be of little use to me	3	7
Music History will be of use to me in my potential career	3	1
A knowledge of Music History is essential to understand how to perform music	4	4
Music History is essential for my musical development	3	2
I enjoy the Music History course	5	3

For scoring key see Appendix VIII

After the answers of the pre-test and post-test questionnaire were compared, it was seen that Student 4 mentioned in both questionnaires that the music history teacher should have knowledge. The ideal music history teacher's qualities that appeared only in the post-test questionnaire were: 'to be friendly, kind and respect students'. The qualities that appeared in the answers of pre-test questionnaire and were not mentioned in the answers of the post-test questionnaire were: 'good teacher', 'polite', 'good person' and 'clear'.

On the question where participants were required to rate various teaching approaches, Student 4 had a neutral position about most of the approaches proposed in the pre-test questionnaire. In the post-test questionnaire, Student 4's opinion changed for almost all approaches (see Table 7.16).

*Table 7.16: Student 4's Ratings of Various Teaching Approaches to the Music History Course*

<b>Teaching Approach</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Access academic journals	7	4
Debate during class	5	8
Have a textbook	4	9
Watch visual materials	6	9
Read through various sources	7	9
Watch audiovisual materials	7	9
Students' participation in the lesson	7	9
Teacher providing notes	7	9
Researching during class	6	8
Listening	6	7
Well-established music library	6	10
Researching at home	6	9
Lecture	1	6
Use of internet for researching	8	6
Working in groups	6	9
Research at primary sources	8	8
Learning through technology	8	9
Develop your critical thinking	8	9

For scoring key see Appendix VIII

Student 4 did not answer the last two questions of the pre-test questionnaire. However, in the post-test questionnaire, this student made a personal comparison of the investigator and the teacher who was responsible for the regular teaching of the course. The student pointed out that the investigator delivered a better, more amusing and interesting class, thanks to the use of audiovisual materials, discussion and group work. The student also mentioned that the investigator had control of the class and all students participated. On the other hand, in their usual teaching sessions as the student described them, students were more passive without actually participating in the class.

#### *Student 5:*

Student 5 had a very positive attitude towards the intervention course and evaluated all teaching approaches with a rating of 6 or 7 (see Figure 7.17).

*Table 7.17: Student 5 - Evaluation of the Teaching Approaches used in the Intervention Course*

<b>Teaching approach</b>	<b>Rating</b>
Researching during class	7
Working in groups	7
Use of primary sources	7
Use of audio materials	7
Use of visual materials	7
Use of audiovisual materials	7
Technology	6

For scoring key see Appendix VIII

Student 5 showed a strong positive opinion about the importance of music history, as shown in Table 7.18.

*Table 7.18: Student 5's Attitude to Music History*

<b>Statement</b>	<b>Pre-test rating</b>	<b>Post-test rating</b>
<b>I have to study Music History but it will be of little use to me</b>	7	7
<b>Music History will be of use to me in my potential career</b>	2	1
<b>A knowledge of Music History is essential to understand how to perform music</b>	2	1
<b>Music History is essential for my musical development</b>	1	1
<b>I enjoy the Music History course</b>	1	2

For scoring key see Appendix VIII

Comparing the answers to the pre-test and post-test questionnaires, Student 5 mentioned in each that the music history teacher should have knowledge. The ideal music history teacher's qualities that appeared only in the post-test questionnaire were 'understanding', 'being positive' and 'demand students' participation'. The qualities that appeared in the pre-test questionnaire and were not mentioned in the post-test questionnaire were 'to be creative', 'not old', 'optimistic', 'have passion', 'be funny', 'encourage students' and 'be polite'.

On the question where participants were required to rate various teaching approaches, Student 5 gave a high score (8 and above out of 10) to all approaches reported in the pre-test questionnaire, apart from 'lecture' (4). In the post-test questionnaire, Student 5's opinion changed for three of the approaches (see Table 7.19).

*Table 7.19: Student 5's Ratings of Various Teaching Approaches to the Music History Course*

<b>Teaching Approach</b>	<b>Pre-test score</b>	<b>Post-test score</b>
<b>Access academic journals</b>	10	8
<b>Debate during class</b>	10	10
<b>Have a textbook</b>	10	10
<b>Watch visual materials</b>	10	10
<b>Read through various sources</b>	10	10
<b>Watch audiovisual materials</b>	10	10
<b>Students' participation in the lesson</b>	10	10
<b>Teacher providing notes</b>	8	10
<b>Researching during class</b>	10	10
<b>Listening</b>	10	9
<b>Well established music library</b>	10	10
<b>Researching at home</b>	10	9
<b>Lecture</b>	4	8
<b>Use of internet for researching</b>	10	10
<b>Working in groups</b>	10	10
<b>Research at primary sources</b>	10	10
<b>Learning through technology</b>	10	10
<b>Develop your critical thinking</b>	10	10

For scoring key see Appendix VIII

Student 5 did not answer the last two questions of the pre-test questionnaire. However, in the post-test questionnaire, the student formed a much more positive opinion towards music history. Student 5 gained motivation for music history through reading extracts from primary sources and the use of audiovisual materials.

*Student 6:*

Student 6 had a very positive attitude towards the intervention course and evaluated all teaching approaches with a score of 5, 6 or 7 (see Table 7.20).

*Table 7.20: Student 6 - Evaluation of the Teaching Approaches used in the Intervention Course*

<b>Teaching approach</b>	<b>Rating</b>
<b>Researching during class</b>	6
<b>Working in groups</b>	7
<b>Use of primary sources</b>	5
<b>Use of audio materials</b>	6
<b>Use of visual materials</b>	6
<b>Use of audiovisual materials</b>	6
<b>Technology</b>	5

For scoring key see Appendix VIII

Student 6 had a similar opinion about the importance of music history as expressed in the pre-test and post-test questionnaires, as shown in Table 7.21.

*Table 7.21: Student 6's Attitude to Music History*

<b>Statement</b>	<b>Pre-test rating</b>	<b>Post-test rating</b>
<b>I have to study Music History but it will be of little use to me</b>	5	6
<b>Music History will be of use to me in my potential career</b>	1	2
<b>A knowledge of Music History is essential to understand how to perform music</b>	1	1
<b>Music History is essential for my musical development</b>	1	1
<b>I enjoy the Music History course</b>	3	4

For scoring key see Appendix VIII

Comparing the answers to the pre-test and post-test questionnaires, Student 6 mentioned in each that the music history teacher should not be sitting all the time. The ideal music history teacher's qualities that appeared only in the post-test questionnaire were 'be prepared', 'have a good mood', 'be able to answer questions'. The qualities that appeared in the pre-test questionnaire and were not mentioned in the post-test were questionnaire 'not to be boring', 'discussion', 'listening', 'use of audiovisual materials' and 'live performances'.

On the question on which participants were asked to rate various teaching approaches, Student 6 highly rated (with a score of 7 or above out of 10) on all the approaches in the pre-test questionnaire apart from 'researching during class' (6). During the post-test questionnaire, Student 6's opinion changed in four of the approaches (see Table 7.22).

*Table 7.22: Student 6's Ratings of Various Teaching Approaches to the Music History Course*

<b>Teaching Approach</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Access academic journals	9	4
Debate during class	8	7
Have a textbook	9	8
Watch visual materials	10	9
Read through various sources	8	8
Watch audiovisual materials	10	10
Students' participation in the lesson	10	10
Teacher providing notes	8	8
Researching during class	6	8
Listening	10	10
Well-established music library	7	8
Researching at home	7	4
Lecture	8	7
Use of internet for researching	8	10
Working in groups	9	10
Research at primary sources	9	8
Learning through technology	9	10
Develop your critical thinking	10	9

For scoring key see Appendix VIII

Student 6 did not answer the last two questions of the pre-test questionnaire. However, in the post-test questionnaire, the student stressed that his/her opinion had changed to a large degree. This student also mentioned that it is very important to work in groups and read through various sources during the class.

*Student 7:*

Student 7 had a very positive attitude towards the intervention course and evaluated all the teaching approaches with a score of 6 or 7 (see Table 7.23).

*Table 7.23: Student 7 - Evaluation of the Teaching Approaches used in the Intervention Course*

<b>Teaching approach</b>	<b>Rating</b>
Researching during class	7
Working in groups	7
Use of primary sources	7
Use of audio materials	7
Use of visual materials	7
Use of audiovisual materials	7
Technology	6

For scoring key see Appendix VIII

Student 7 showed a more positive opinion about the importance of music history, as presented in Table 7.24.

*Table 7.24: Student 7's Attitude to Music History*

<b>Statement</b>	<b>Pre-test rating</b>	<b>Post-test rating</b>
<b>I have to study Music History but it will be of little use to me</b>	3	7
<b>Music History will be of use to me in my potential career</b>	3	1
<b>A knowledge of Music History is essential to understand how to perform music</b>	4	4
<b>Music History is essential for my musical development</b>	3	2
<b>I enjoy the Music History course</b>	5	3

For scoring key see Appendix VIII

Identifying differences between the answers in the pre-test and post-test questionnaires, Student 7 mentioned in both questionnaires that the music history teacher should have knowledge and be friendly. The ideal music history teacher's qualities that appeared only in the post-test questionnaire were 'to be kind' and 'respect students'. The qualities that appeared in the pre-test questionnaire and were not mentioned in the post-test questionnaire were 'good person', 'polite', 'clear' and 'good teacher'.

On the question on which the participants were required to rate various teaching approaches, Student 7 had a neutral opinion about the effectiveness of the approaches. In the post-test questionnaire, Student 7's opinion changed for almost all approaches (see Table 7.25).

*Table 7.25: Student 7's Ratings of Various Teaching Approaches to the Music History Course*

<b>Teaching Approach</b>	<b>Pre-test score</b>	<b>Post-test score</b>
<b>Access academic journals</b>	7	4
<b>Debate during class</b>	5	8
<b>Have a textbook</b>	5	9
<b>Watch visual materials</b>	8	9
<b>Read through various sources</b>	7	9
<b>Watch audiovisual materials</b>	8	9
<b>Students' participation in the lesson</b>	6	9
<b>Teacher providing notes</b>	9	9
<b>Researching during class</b>	7	8
<b>Listening</b>	7	7
<b>Well-established music library</b>	10	10
<b>Researching at home</b>	7	8
<b>Lecture</b>	1	6
<b>Use of internet for researching</b>	7	7
<b>Working in groups</b>	7	9
<b>Research at primary sources</b>	6	8
<b>Learning through technology</b>	5	9
<b>Develop your critical thinking</b>	7	9

For scoring key see Appendix VIII



Student 7 did not answer the last two questions of the pre-test questionnaire. However, in the post-test questionnaire, the student made a personal judgment about the investigator, pointing out that she was interesting in comparison with their usual teacher, with whom the students did not participate in the lecture. Student 7 mentioned how interesting s/he found watching videos, listening to music and discussing during the class.

*Student 8:*

Student 8 had a very positive attitude towards the intervention course and evaluated all the teaching approaches with scores of 5 to 7 (see Table 7.26).

*Table 7.26: Student 8 - Evaluation of the Teaching Approaches used in the Intervention Course*

<b>Teaching approach</b>	<b>Rating</b>
<b>Researching during class</b>	6
<b>Working in groups</b>	6
<b>Use of primary sources</b>	6
<b>Use of audio materials</b>	7
<b>Use of visual materials</b>	5
<b>Use of audiovisual materials</b>	6
<b>Technology</b>	7

For scoring key see Appendix VIII

Student 8 had a positive opinion about the importance of music history as expressed in both the pre-test and the post-test questionnaires, as shown in Table 7.27.

*Table 7.27: Student 8's Attitude to Music History*

<b>Statement</b>	<b>Pre-test rating</b>	<b>Post-test rating</b>
<b>I have to study Music History but it will be of little use to me</b>	6	2
<b>Music History will be of use to me in my potential career</b>	2	1
<b>A knowledge of Music History is essential to understand how to perform music</b>	2	2
<b>Music History is essential for my musical development</b>	2	2
<b>I enjoy the Music History course</b>	3	1

For scoring key see Appendix VIII

In a comparison of the answers to the pre-test and post-test questionnaires, Student 8 mentioned in both that the music history teacher should have knowledge and use audio materials. The ideal music history teacher's qualities that appeared only in the post-test questionnaire were 'to be expert', 'study', 'use of technical means', 'working in groups', 'use visual materials', 'assignments', 'ideal for this course' and 'organized'. The qualities that appeared in the pre-test questionnaire and were not mentioned in the post-test were 'to be positive', 'provide notes', 'develop critical thinking' and 'correct teaching approaches'.

On the question on which participants were required to rate the various teaching approaches, Student 8 rated with a score of 9 out of 10 all approaches in the

pre-test apart from ‘lecture’ (5). In the post-test questionnaire, Student 8’s opinion changed for three of the approaches (see Table 7.28).

*Table 7.28: Student 8’s Ratings of Various Teaching Approaches to the Music History Course*

<b>Teaching Approach</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Access academic journals	9	8
Debate during class	9	6
Have a textbook	9	10
Watch visual materials	9	10
Read through various sources	9	10
Watch audiovisual materials	9	9
Students’ participation in the lesson	9	10
Teacher providing notes	9	10
Researching during class	9	10
Listening	9	9
Well-established music library	9	10
Researching at home	9	6
Lecture	5	7
Use of internet for researching	9	9
Working in groups	9	10
Research at primary sources	9	9
Learning through technology	9	10
Develop your critical thinking	9	10

For scoring key see Appendix VIII

Student 8 did not answer the last two questions of the pre-test questionnaire. However, in the post-test questionnaire, the student stated that s/he had a higher opinion of the music history course because of the discussion groups, the use of various sources, the use of technology and of audiovisual materials. This student reported that the new approach to music history teaching enables students’ learning.

#### *Student 9:*

Student 9 had a positive attitude towards the intervention course, evaluating the teaching approaches with 5 to 7, apart from the approaches of ‘group work’ and ‘use of primary sources’ (see Table 7.29).

*Table 7.29: Student 9 - Evaluation of the Teaching Approaches used in the Intervention Course*

<b>Teaching approach</b>	<b>Rating</b>
Researching during class	5
Working in groups	4
Use of primary sources	4
Use of audio materials	5
Use of visual materials	6
Use of audiovisual materials	5
Technology	6

For scoring key see Appendix VIII

Student 9 expressed a similar opinion about the importance of music history in both the pre-test and post-test questionnaires, as shown in Table 7.30.

*Table 7.30: Student 9's Attitude to Music History*

<b>Statement</b>	<b>Pre-test rating</b>	<b>Post-test rating</b>
<b>I have to study Music History but it will be of little use to me</b>	7	2
<b>Music History will be of use to me in my potential career</b>	3	2
<b>A knowledge of Music History is essential to understand how to perform music</b>	2	1
<b>Music History is essential for my musical development</b>	2	2
<b>I enjoy the Music History course</b>	2	2

For scoring key see Appendix VIII

In a comparison between the pre-test and post-test questionnaire responses, Student 9 mentioned in both that the music history teacher should have knowledge, a sense of humour, and experience. The ideal music history teacher's qualities that appeared only in the post-test questionnaire were 'explain correctly', 'be understandable' and 'patient'. The qualities that appeared in the pre-test questionnaire and were not mentioned in the post-test questionnaire were 'intelligent', 'know how to answer' and 'polite'.

On the question on which the participants were required to rate the various teaching approaches, Student 9 rated with a score of 7 or above out of 10 all the approaches reported in the pre-test questionnaire apart from 'debate during class' (6) and 'have a textbook' (5). On the post-test questionnaire, Student 9's opinion changed for eight of the approaches (see Table 7.31).

*Table 7.31: Student 9's Ratings of Various Teaching Approaches to the Music History Course*

<b>Teaching Approach</b>	<b>Pre-test score</b>	<b>Post-test score</b>
<b>Access academic journals</b>	7	3
<b>Debate during class</b>	6	5
<b>Have a textbook</b>	5	6
<b>Watch visual materials</b>	9	7
<b>Read through various sources</b>	9	6
<b>Watch audiovisual materials</b>	9	8
<b>Students' participation in the lesson</b>	9	8
<b>Teacher providing notes</b>	10	7
<b>Researching during class</b>	9	7
<b>Listening</b>	10	5
<b>Well-established music library</b>	9	7
<b>Researching at home</b>	8	8
<b>Lecture</b>	8	7
<b>Use of internet for researching</b>	9	7
<b>Working in groups</b>	9	8
<b>Research at primary sources</b>	9	8
<b>Learning through technology</b>	9	9
<b>Develop your critical thinking</b>	10	9

For scoring key see Appendix VIII

Student 9 mentioned the importance of music history to the general development of undergraduate students in the last two questions of the pre-test questionnaire. In the post-test questionnaire, this student stated that s/he had a better opinion of the course after the intervention course.

*Student 10:*

Student 10 had a neutral attitude towards the intervention course, evaluating with 5, 6 or 7 the approaches of the use of ‘audio, visual and audiovisual materials and technology’, and with a lower grade (4) the approaches of ‘researching during class’, ‘working in groups’ and ‘use of primary sources’ (see Table 7.32).

*Table 7.32: Student 10 - Evaluation of the Teaching Approaches used in the Intervention Course*

<b>Teaching approach</b>	<b>Rating</b>
<b>Researching during class</b>	3
<b>Working in groups</b>	4
<b>Use of primary sources</b>	2
<b>Use of audio materials</b>	6
<b>Use of visual materials</b>	5
<b>Use of audiovisual materials</b>	5
<b>Technology</b>	6

For scoring key see Appendix VIII

Student 10 had a positive opinion about the importance of music history in both the pre-test and post-test questionnaires, as shown in Table 7.33.

*Table 7.33: Student 10's Attitude to Music History*

<b>Statement</b>	<b>Pre-test rating</b>	<b>Post-test rating</b>
<b>I have to study Music History but it will be of little use to me</b>	6	6
<b>Music History will be of use to me in my potential career</b>	2	1
<b>A knowledge of Music History is essential to understand how to perform music</b>	2	1
<b>Music History is essential for my musical development</b>	1	1
<b>I enjoy the Music History course</b>	1	3

For scoring key see Appendix VIII

In a comparison between the responses to the pre-test and post-test questionnaires, it can be seen that Student 10 mentioned in both that the music history teacher should have knowledge, a sense of humour, be patient and be understandable. The ideal music history teacher's quality that appeared only in the post-test questionnaire was the ‘teacher to be nice with students’. The qualities that appeared in the pre-test questionnaire and were not mentioned in the post-test were ‘not to be strict’, ‘dedication’ and ‘to transfer knowledge’.

On the question on which the participants were required to rate the various teaching approaches, Student 10 had a neutral opinion both in the pre-test and the post-test questionnaires. In the post-test questionnaire, Student 10's opinion changed for seven of the approaches (see Table 7.34).

*Table 7.34: Student 10's Ratings of Various Teaching Approaches to the Music History Course*

<b>Teaching Approach</b>	<b>Pre-test score</b>	<b>Post-test score</b>
Access academic journals	7	5
Debate during class	7	5
Have a textbook	8	5
Watch visual materials	7	8
Read through various sources	5	6
Watch audiovisual materials	7	8
Students' participation in the lesson	8	7
Teacher providing notes	9	8
Researching during class	5	7
Listening	8	8
Well-established music library	8	8
Researching at home	6	7
Lecture	6	8
Use of internet for researching	6	8
Working in groups	8	7
Research at primary sources	6	7
Learning through technology	6	8
Develop your critical thinking	9	9

For scoring key see Appendix VIII

In both the pre-test and post-test questionnaires, Student 10 acknowledged the importance of music history for the general development of the undergraduate music student.

*Student 11:*

Student 11 had a neutral attitude towards the intervention course (see Table 7.35).

*Table 7.35: Student 11 - Evaluation of the Teaching Approaches used in the Intervention Course*

<b>Teaching approach</b>	<b>Rating</b>
Researching during class	6
Working in groups	4
Use of primary sources	4
Use of audio materials	7
Use of visual materials	4
Use of audiovisual materials	4
Technology	4

For scoring key see Appendix VIII

Student 11 had a positive opinion about the importance of music history as presented in both the pre-test and post-test questionnaires, as can be seen in Table 7.36.

*Table 7.36: Student 11's Attitude to Music History*

<b>Statement</b>	<b>Pre-test rating</b>	<b>Post-test rating</b>
<b>I have to study Music History but it will be of little use to me</b>	4	7
<b>Music History will be of use to me in my potential career</b>	1	1
<b>A knowledge of Music History is essential to understand how to perform music</b>	1	1
<b>Music History is essential for my musical development</b>	1	1
<b>I enjoy the Music History course</b>	1	1

For scoring key see Appendix VIII

In a comparison of the answers to the pre-test and post-test questionnaires, Student 11 mentioned in both that the music history teacher should 'have knowledge' and 'be interesting'. The ideal music history teacher's qualities that appeared only in the post-test questionnaire were 'not boring', 'organization' and 'pleasant'. The qualities that appeared in the pre-test questionnaire and were not mentioned in the post-test were 'a sense of humour', 'intelligent' and 'polite'.

On the question on which the participants were required to rate the various teaching approaches, Student 11 gave a high score (8 or above out of 10) to all the approaches in the pre-test questionnaire apart from 'lecture' (1). In the post-test questionnaire, Student 11's opinion slightly changed for two of the approaches (see Table 7.37).

*Table 7.37: Student 11's Ratings of Various Teaching Approaches to the Music History Course*

<b>Teaching Approach</b>	<b>Pre-test score</b>	<b>Post-test score</b>
<b>Access academic journals</b>	10	8
<b>Debate during class</b>	9	9
<b>Have a textbook</b>	10	9
<b>Watch visual materials</b>	10	10
<b>Read through various sources</b>	10	10
<b>Watch audiovisual materials</b>	10	10
<b>Students' participation in the lesson</b>	9	10
<b>Teacher providing notes</b>	9	9
<b>Researching during class</b>	10	9
<b>Listening</b>	10	9
<b>Well-established music library</b>	9	10
<b>Researching at home</b>	9	9
<b>Lecture</b>	9	9
<b>Use of internet for researching</b>	9	9
<b>Working in groups</b>	9	10
<b>Research at primary sources</b>	10	10
<b>Learning through technology</b>	8	10
<b>Develop your critical thinking</b>	10	10

For scoring key see Appendix VIII

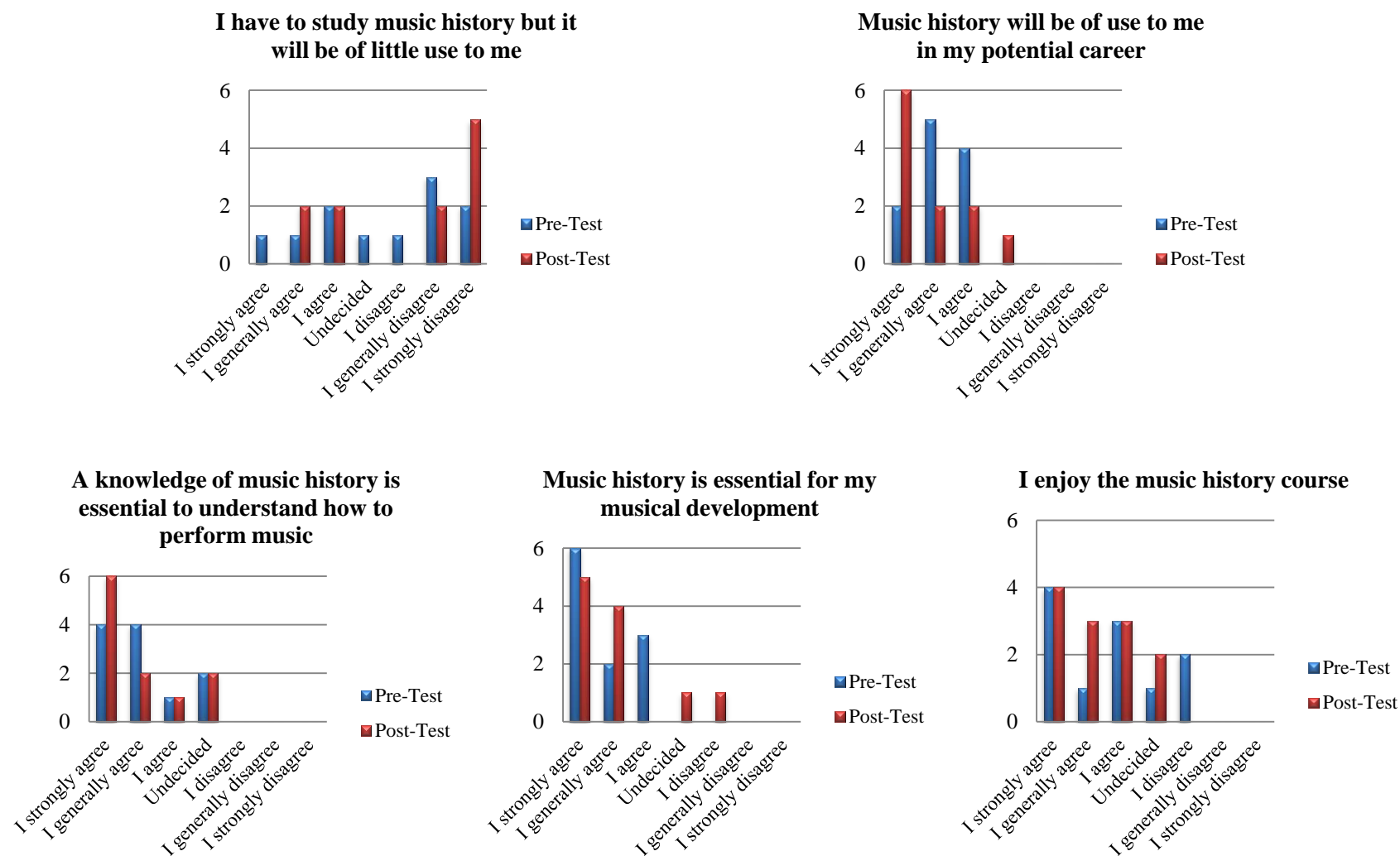
Student 11 realized the importance of the music history course, as was stated in the final two questions of the post-test questionnaire.

### ***7.3.6 Comparison between the pre-test and post-test questionnaires***

Students' attitudes towards music history course slightly changed after the intervention course. Students' disagreement with the first statement 'I have to study Music History but it will be of little use to me' appears to be stronger than it was in the pre-test questionnaire (see Figures 7.4 and 7.5). Moreover, more students strongly agreed with the second statement, 'Music History will be of use in my potential career', and this shows that stronger and safer opinions and attitudes towards the effects of music history were the result of the intervention.

Additionally, students appear to have a slightly more positive opinion about the statement 'A knowledge of Music History is essential to understand how to perform music' (see Figure 7.4). Furthermore, students seem to have the same opinion as they did in the pre-test questionnaire about the statement 'Music History is essential for my music development'. Finally, more students answered that they enjoyed the music history course after the intervention. It is noticeable that no student disagreed with the last statement in the post-test questionnaire.

Figure 7.4: Students' Attitudes towards Music History Course by each statement





With regard to the ‘ideal teacher’ question, the new qualities that appeared in the answers to the post-test questionnaire and were not reported in the pre-test questionnaire clearly indicate the impact of the intervention course on the students’ attitudes towards the teaching of music history. The new qualities seen as forming the category ‘Knowledge of the subject and didactic knowledge’ were: ‘organization’, ‘students’ participation during class’, ‘use of teaching models’, ‘working in groups’, ‘use of audio, visual and audiovisual materials’, ‘technology’ and ‘researching during class’ (see Chapter 2 for further details on the categorization of the ideal teacher’s qualities). The new quality that was mentioned only in the post-test questionnaire selected from the ‘Personality’ category was: ‘respect students’. Finally, with regard to the ‘Student and teacher relationship’ category, students stated after the intervention course that they prefer the teacher to be ‘sociable’ (see Tables 7.38, 7.39 and 7.40).

*Table 7.38: Ideal Teacher’s Characteristics – Category: Knowledge of the Subject and Didactic Knowledge – Intervention Group*

<b>Pre-Test</b>	<b>Post-Test</b>
<b>Knowledge</b> (e.g. Pozo-Munoz et al., 2000)	<b>Knowledge</b> (e.g. Pozo-Munoz et al., 2000)
<b>Clear</b> (e.g. Helterbran, 2007)	<b>Clear</b> (e.g. Helterbran, 2007)
<b>Expert</b> (e.g. Pozo-Munoz et al., 2000)	<b>Expert</b> (e.g. Pozo-Munoz et al., 2000)
<b>Make use of teaching approaches</b> (e.g. Arnon and Reichel, 2007) such as audio and audiovisual materials, live performances, cooperative learning, debate during class and researching at home	<b>Make use of teaching approaches</b> (e.g. Arnon and Reichel, 2007) such as audio, visual and audiovisual materials, use of technology, cooperative learning and researching during class
<b>Discussion</b> (e.g. Klonari, 2007)	<b>Students’ participation</b> (e.g. Klonari, 2007)
<b>Ability to teach</b> (e.g. Helterbran, 2008)	<b>Use teaching models</b> (e.g. Klonari, 2007)
<b>Intelligent</b> (e.g. Pozo-Munoz et al., 2000)	<b>Organization</b> (e.g. Helterbran, 2007)
<b>Motivation</b> (e.g. Klonari, 2007)	
<b>Develop critical thinking</b> (e.g. Klonari, 2007)	
<b>Able to communicate knowledge</b> (e.g. Pozo-Munoz et al., 2000)	

*Table 7.39: Ideal Teacher's Characteristics – Category: Personality – Intervention Group*

<b>Pre-Test</b>	<b>Post-Test</b>
<b>A sense of humour</b> (e.g. Helterbran, 2008)	<b>A sense of humour</b> (e.g. Helterbran, 2008)
<b>Creativity</b> (Manford, 1996)	<b>Creativity</b> (Manford, 1996)
<b>Approachable</b> (e.g. Klonari, 2007)	<b>Approachable</b> (e.g. Klonari, 2007)
<b>Positive</b> (e.g. Klonari, 2007)	<b>Positive</b> (e.g. Klonari, 2007)
<b>Dedication</b> (Manford, 1996)	<b>Love teaching</b> (e.g. Klonari, 2007)
<b>Polite</b>	<b>Respect students</b> (e.g. Klonari, 2007)
<b>Tolerance</b> (Manford, 1996)	<b>Kind</b>

*Table 7.40: Ideal Teacher's Characteristics – Category: Student and Teacher Relation– Intervention Group*

<b>Pre-Test</b>	<b>Post-Test</b>
	<b>Sociable</b> (Pozo-Munoz et al., 2000)

When students were required to rate the various teaching approaches to the music history course based on how important they considered them to be, many changes occurred between the answers to the pre-test and post-test questionnaires. In general, students' ratings were high in both the pre-test and the post-test questionnaires (see Tables 7.41 and 7.42), as most of them responded by choosing scores higher than 5.

*Table 7.41: Frequencies of Students' Responses of Various Teaching Approaches and Teaching Aims – Intervention Group – Pre-Test*

Teaching Approaches and Teaching Aims	Score Rating									
	1	2	3	4	5	6	7	8	9	10
Researching during class					1	2	2	1	3	2
Research at home						3	2	1	3	2
Develop your critical thinking					1		1	1	3	5
Watch visual materials						1	1	2	3	4
Watch audiovisual materials							3	1	4	3
Listening						1	1	1	2	6
Access academic journals							5		3	3
Read through various sources					1	1	2	1	3	3
Well- established music library						2	1	2	3	3
Use of internet for researching						2	2	2	3	2
Research at primary sources						2	1	2	3	3
Learning through technology					1	2		3	3	2
Students participation in the lesson						1	2	1	4	3
Debate during class					2	2	1	1	4	1
Cooperative learning						2	1	2	5	1
Have a textbook				1	2		1	1	3	3
Teacher providing notes							1	3	5	2
Lecture	3		1	2	1	1		2		1

*Table 7.42: Frequencies of Students' Responses of Various Teaching Approaches and Teaching Aims – Intervention Group – Post-Test*

Teaching Approaches and Teaching Aims	Score Rating									
	1	2	3	4	5	6	7	8	9	10
Researching during class							3	3	2	3
Research at home				1	2	1	1	3	3	
Develop your critical thinking								1	5	5
Watch visual materials							1	2	4	4
Watch audiovisual materials								2	6	3
Listening					1		2	1	5	2
Access academic journals			1	4	1		1	4		
Read through various sources						2		1	5	3
Well- established music library							2	2	1	6
Use of internet for researching						2	2	2	3	2
Research at primary sources						1	2	4	1	3
Learning through technology								3	3	5
Students' participation in the lesson							1	2	3	5
Debate during class					2	2	2	2	1	2
Cooperative learning							1	3	2	5
Have a textbook					1	1		2	5	2
Teacher providing notes						1		2	5	3
Lecture				1	1	3	4	1	1	

For scoring key see Appendix VIII

During the pre-test questionnaire, in the final two open-ended questions, students focused on how music history is important in understanding the evolution of music, the nature of music itself, and the roots of today's music. Furthermore, the students seemed to realize the importance of the music history course in the academic curriculum.

During the post-test questionnaire, students positively commented on the approaches used in the intervention course and expressed their hope that this kind of music history teaching will be adopted in the future.

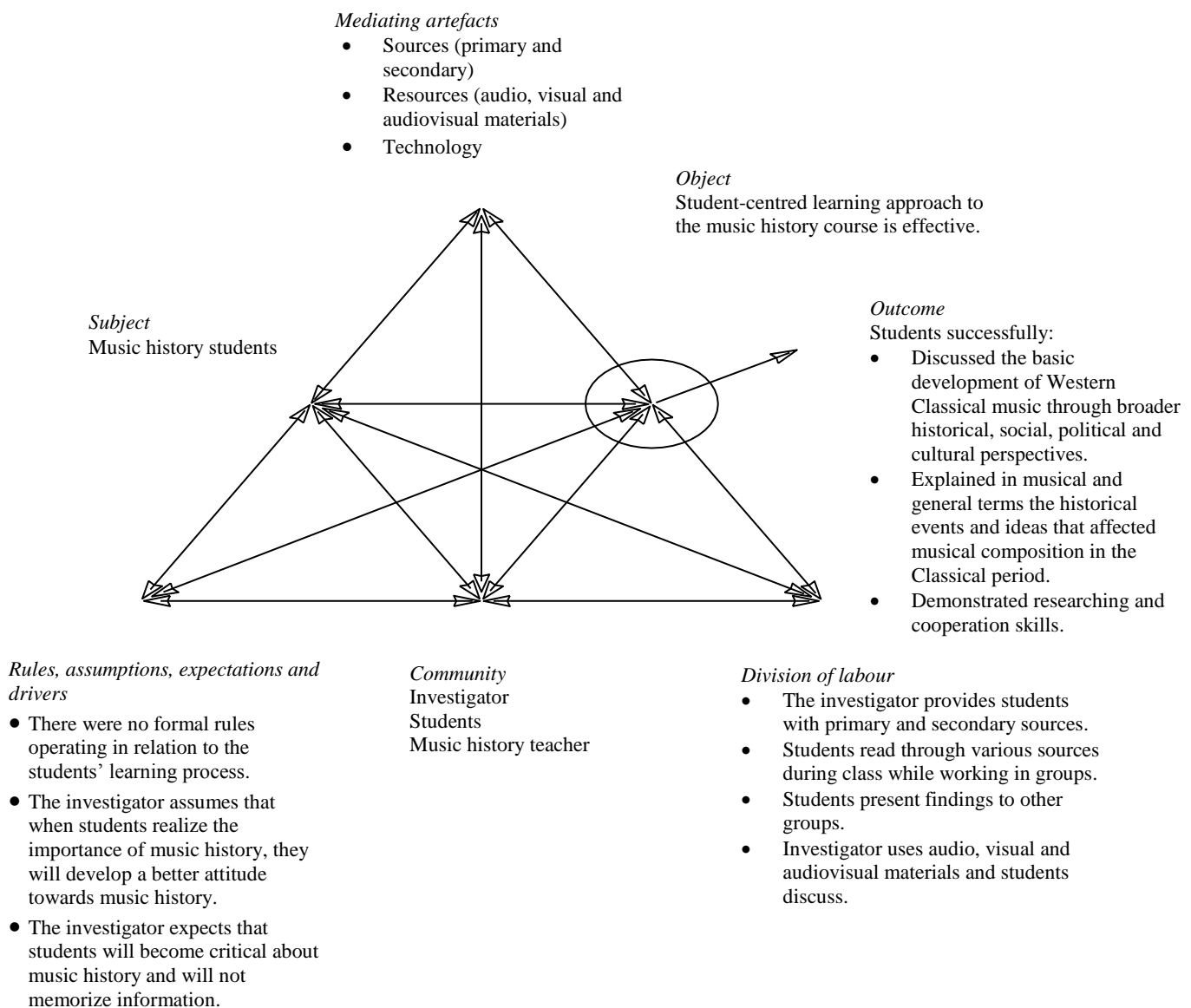
### 7.3.7 Cultural-Historical Activity Theory

The intervention course engaged cooperative learning, reading through various sources during class (primary and secondary), the use of technology and the use of audio, visual and audiovisual materials. Students met the learning outcomes set out in Chapter 6, which were as follows:

- Discuss the basic development of Western Classical Music within its broader historical, social, political and cultural context.
- Explain in musical and general terms the historical events and ideas that affected musical composition in the Classical period.
- Analyse and critically compare Western music with other arts.
- Demonstrate a mastery of researching and cooperation skills.

Students were positive to all the approaches used in the intervention course. This situation is summarized in terms of Engeström's model in Figure 7.6.

Figure 7.5: Evaluation Study



## 7.4 Discussion

The main components analysed in this chapter were the students' needs and attitudes to music history courses in Cyprus, the description and observation of the intervention course in comparison to the lesson plan of the four classes provided earlier in Chapter 6, and the analysis of the post-test questionnaire in comparison to the pre-test questionnaire of the intervention group evaluating the effectiveness of the new model.

Before discussing the results, it should be noted that I did not bias the outcome of this study by influencing students' attitude. This could not be possible since the nature of student-centred instruction requires the teacher to only provide guidance without being the subject in students' learning processes. Thus, considering this study, it was difficult for students to possess a personality image of the researcher. This was evident by the results where students' responses on ideal music history teacher's qualities fall into the 'Personality' category (see Section 7.3.6). Specifically, students' focused on teacher's personality in the same amount, both in the pre-test and post-test questionnaires, where most of characteristics were the same (i.e. sense of humor, creativity, approachable and positive). In addition, when students were required to answer the question, "To what extent your attitude to music history course have changed (or not)? Please discuss", students mentioned the approaches taken in the class instead of commenting on how the researcher delivered the course.

In order to check the validity of the last two open-ended questions on the questionnaires used in this study, two colleagues were consulted to obtain the set of findings. The first colleague is lecturer in the field of music education and the second in the field of musicology. Both colleagues are teachers at the university where the evaluation study was held. Their contribution to the data analysis was very important since they both teach the students who participated in this study and therefore they provide an informed perspective on the analysis.

There was a difference between the investigator's and the two lecturers' analyses of the open-ended questions. Specifically, the investigator emphasized the important points from students' answers, based on the order in which they referred to them. In contrast, the music educator first analysed the pedagogical aspects and then the music history aspects, while the musicologist analysed first the music history aspects and then the pedagogical aspects of each student's answer.

This implication contributed to the separation of the answers based on the pedagogical and the musicological aspects. Hence, with regard to the traditionally-taught group's questionnaire, nine students ( $N=36$ ) argued that the music history course is important to the undergraduate music curriculum and 16 students provided arguments about how they perceive music history in their overall development as musicians. Furthermore, the musicologist was the only one to distinguish the 'need for encyclopaedic knowledge' when students were referring to the understanding of musical terms, periods and styles in the case of three students.

However, it is important to mention that alongside these differences, both the investigator and the two lecturers pointed out the importance of music history to the development of performance skills as a different aspect. This aspect was based on the answers of five students.

Support for teacher-centred learning approaches to the music history course were evident from the analysis. In one specific example, a student argues that the music history teacher should:

*“Be concise and mention information about the life or the period which may not be as important and may help students understand the period or one’s life more easily, with pictures that will help understanding and learning information by heart more easily” (Student 20).*

For this student, the memorization of information in order to pass a course seems to be a learning method. The student, therefore, requires the teacher to be concise in order to make the memorization process easier. The music educator comments on this answer:

*“Historical information is considered as not necessarily important, but, nevertheless, of value. Importance of the use of audiovisual materials (pictures)”.*

The musicologist comments on this answer:

*“A need for different teaching methods appears. Specifically, the student in this instance considers that the use of visual materials such as pictures would help ease the learning process and facilitate understanding”.*

Surprisingly, neither the music educator nor the musicologist identified the memorization of information as a limitation. In contrast, the musicologist seems to describe the memorization of information as a *learning process*.

Furthermore, although in the open-ended questions of the pre-test questionnaire students did not provide any suggestions for the better delivery of the course, the traditionally-taught group questioned whether lecturing is an effective approach to music history pedagogy. They further suggested the use of resources, technology, cooperative learning, a well-established library, their active participation during class and their involvement in research. In addition, they require the learning of the social perspective on music history.

Post-test questionnaire analysis made evident the effectiveness of the approaches suggested by the traditionally-taught group. The data from the intervention group’s post-test questionnaire demonstrated that cooperative learning and classroom research through primary and secondary sources signify how historical and social events are relevant to music history. Furthermore, they confirm that these approaches contribute to the better understanding of music history.

The next main component that was analysed in this chapter was the qualities that form the ‘ideal music history teacher’ after the comparison between the pre-test and post-test questionnaires. In the post-test questionnaire, students described the ideal music history teacher as being organized, having students participating in the music history course, having students working in groups, using teaching models, using audio, visual and audiovisual materials, and using technology and classroom research. Significantly, these qualities were not mentioned in the pre-test questionnaire. These qualities form the teaching approaches used in the intervention course. Therefore, it may be concluded that students appreciate that student-centred learning approaches and the use of resources are effective in supporting their learning process in music history.

Furthermore, a limitation occurred after comparing the pre-test and post-test questionnaires where students were required to rate the various teaching approaches. All 11 students gave low ratings to the importance of ‘access to academic journals’. Given that journal articles were not used in the intervention course and since students never came across any journal articles, they are not able to understand their importance. Although journal articles should be used in music history courses, it was considered by the investigator that it would be difficult for students to comprehend them. However, they are suggested for use in the music history course. In cases where students have limitations to researching, it is suggested that they should first

demonstrate researching and cooperation skills in four or five classes and then introduce them to journal articles.

The most significant outcome of the intervention course was that students were able to discuss and develop their own understanding of the topics covered during the four classes. Students were successfully comparing critical judgments of music historians (secondary sources) with first-person diaries and letters (primary sources), pictures of paintings (visual materials) and extracts from films interpreting historical facts (audiovisual materials) in order to establish facts, make inferences and develop critical opinions.

However, during the intervention course, students were able to better comprehend the reading sources and conduct more productive discussions when audiovisual extracts were used at the beginning of the class, as this occurred in the fourth class. In contrast, in the second and third class, students were required to read primary and secondary sources prior to watching audiovisual materials. It was evident that, as seen previously in this chapter, students faced many complications in comprehending the reading sources and that it was therefore more difficult for them to discuss and present their findings. Taking into account the limitation identified in Study 2 (see Chapter 4) concerning the students' ability to read and comprehend in Cyprus, it is suggested that in cases where this limitation occurs, the showing of audiovisual extracts on a topic before classroom research takes place should be done more frequently. In this way, students can gain an overall picture of what they are about to read and they will be able to better understand the reading sources.

The fact that only 11 students participated in the evaluation study could be considered as a limitation. In cases where students were required to form four groups, they were divided into three groups of three students and one group of two students. The group of two students was in every class the weakest group and the investigator's guidance was further needed in order to confront comprehension issues with the reading sources. The ideal would have been for 12 to 16 students to participate in classes that introduce cooperative learning so that each group could have been formed with three to four students.

## ***7.5 Conclusions***

To conclude, the evaluation study confirmed the main hypothesis of the research; music undergraduate students appreciate the historical context of music better when they undertake research themselves into primary sources of materials. After the completion of the intervention course, students realized the importance of music history and developed a more positive attitude towards music history. Furthermore, students became critical about music history instead of memorizing information.

The main outcome of the intervention course was that students successfully discussed the basic development of the Classical period in music through a broader historical, social, political and cultural perspective, explained in musical and general terms the historical events and ideas that affected musical composition in the Classical period and demonstrated researching and cooperating skills.

Answering the research questions presented in Chapter 6, it is suggested that, for each topic of discussion in the music history course, the teacher should find primary sources; audio, visual and audiovisual materials that better describe the topic in order to allow students to conduct comparisons. Furthermore, it is suggested that



audiovisual materials should be used first in order to provide an overall picture of what students will about to read in order to confront any comprehension limitations that students may have.

Furthermore, classroom research is considered to be more effective than traditional lecturing since it enables students to formulate opinions and develop their own understanding. However, it always depends on what materials students will be working with and the strategies chosen when conducting classroom research. It is suggested that, in the music history classroom setting, students should work cooperatively. In cases where students have limitations in their ability to read and comprehend sources, it is suggested that each group should read through one source. In cases where the ability to read does not constitute a limitation, each student should have a different source.

This study is the first reference to an evaluation study of intervention course related to music history pedagogy. Moreover, it is the first study that makes use of cooperative learning, classroom research, the use of audio, visual and audiovisual materials and technology on a music history course, as this seemed to be missing in the relevant literature, as identified from the literature review. Music history courses should be student-centred, where students conduct research themselves through primary sources in order to develop a more critical understanding of music history itself.

## **7.6 Summary**

Study 3 designs (Chapter 6) and evaluates (Chapter 7) a new model for the teaching of the music history course in the form of evaluation research. The new model engages student-centred learning approaches introducing the use of cooperative learning, primary sources, audio, visual and audiovisual materials, technology and fosters classroom research in HE in Cyprus.

Chapter 7 analyses the students' needs and attitudes towards music history courses in Cyprus, and presents a description and observation of the intervention course in comparison to the lesson plan of the four classes (Chapter 6) and the analysis of the post-test questionnaire in comparison to the pre-test questionnaire of the intervention group, thereby evaluating the effectiveness of the new model.

During the intervention course, students were successfully comparing the critical judgments of music historians (secondary sources) with first-person diaries and letters (primary sources), pictures of paintings (visual materials) and with extracts from films interpreting historical facts (audiovisual materials) in order to establish facts, make inferences and develop critical opinions. Furthermore, students successfully discussed the basic development of the Classical period in music through a broader historical, social, political and cultural perspective, and were able to explain in musical and general terms the historical events and ideas that affected musical composition, and demonstrated research and cooperating skills.

Students who participated in the intervention course supported all the suggested teaching approaches to music history, confirming that these approaches have an impact on the better understanding of music history.

## **CHAPTER 8: GENERAL DISCUSSION**

### ***8.0 Introduction***

This chapter begins with a summary of the results, which are then interpreted and related to the existing literature.

### ***8.1 Summary of Results***

The current thesis had four overarching objectives. First: to examine the place that music history has in music degrees in HE in institutions in Cyprus with a close examination of music degree development. Second: to examine the pedagogical approaches to teaching music history in HE in Cyprus. Third: to examine the pedagogical approaches to teaching music history in HE in institutions from the Czech Republic, Greece and England. Fourth: to develop a new model for teaching music history that incorporates student-centred learning approaches, introduces cooperative learning, technology, the use of resources and primary sources and fosters research in HE in Cyprus and to evaluate it. A mixed-method research design was used, with the qualitative research conducted prior to the quantitative. The qualitative research made use of interviews that aimed to explore the current status of music history pedagogy in HE in Cyprus from the teachers' perspective (Chapter 4). The same aim was explored with the use of interviews and surveys (open-ended questions) in the Czech Republic, Greece and England from both the teachers' and students' perspective (Chapter 5). The quantitative research (Chapter 5) made use of surveys that aimed to explore the pedagogical approaches to teaching music history in the Czech Republic, Greece and England from the students' perspective. In addition, a qualitative evaluation study design was used. The evaluation study made use of pre-test and post-test questionnaires that aimed to evaluate the new model designed for teaching music history. Music history teachers and undergraduate music students from Cyprus, the Czech Republic, Greece and England were the participants in the research.

The first finding of the thesis concerns the outline of the development of the music degree in Cyprus. The music degree in Cyprus was registered in 2005 and in 2007 was accredited by the Evaluation Committee for Private Universities, appointed by the MoEC. The curriculum design was based on the American music degrees and the designers' own education along with students' competence level according to the local community in Cyprus. The music history course was designed to be taught in four semesters and this is still the case. The course, however, appears to have a number of limitations that were evident from the time of the establishment of the music degree. Students are not able to follow the music history course, while at the same time, it seems that they have a mistaken impression about the course itself.

Moreover, current teaching approaches used on the music history course in Cyprus are the use of audio materials, discussion, the use of primary sources, the use of themes close to the students' culture, researching at home and the use of a textbook. However, some limitations prevent the use of additional approaches and are related to the students' ability to research, the libraries' limited resources and the

teachers' lack of appropriate knowledge of how to use technology. The interviewees suggested that the use of primary sources, resources and technology could provide a deep social, cultural and philosophical understanding of music. In addition, they suggested that classroom research could force students to formulate opinions and develop their critical thinking.

The teaching approaches that are currently used on music history courses in the Czech Republic, Greece and England are lecturing, the use of technology, the use of audio materials and the occasional use of audiovisual materials. The findings further reveal that teachers with years of expertise in music history teaching have already chosen their teaching approach and are unwilling to change it. In addition, teachers place more emphasis on their own specialized areas of research and do not follow a specific plan and theoretical underpinning for all their lectures. Classroom research is used only in England where teachers focus on developing their students' research skills while this is not the case in the Czech Republic and Greece. Within the same study, according to the participants from the three countries, primary sources and the use of resources can provide the social and cultural background of music history.

Finally, another important finding of the thesis – perhaps the most important – is that the qualitative evaluation study supported the main hypothesis of the research that music undergraduate students will appreciate the historical context of music better when they undertake research themselves into primary sources of materials. During the qualitative evaluation study, students successfully discussed the basic development of the Classical period in music through a broader historical, social, political and cultural perspective; explained in musical and general terms the historical events and ideas that affected musical composition in the Classical period and demonstrated researching and cooperating skills. Furthermore, the findings reveal that when students work cooperatively in classroom research, comparing secondary sources to primary sources and using audio, visual and audiovisual materials, they are more able to make inferences and develop critical opinions than in teacher-centred classrooms.

## ***8.2 Interpretation of Results***

In order to interpret the findings of the thesis, a combination of the results will be used based on the research questions.

### *Current Teaching Approaches to Music History in HE:*

Overall, the current teaching approaches used in music history courses in HE are the use of audio materials, the occasional use of audiovisual materials, lecturing and the use of textbook. Specifically, music history teachers use audio materials, discussion, primary sources, chose themes close to students' culture, oblige research at home and use one textbook to deliver music history courses. The Czech Republic, Greece and England deliver music history courses through lectures, the use of audio materials and the occasional use of audiovisual materials (Greece and England). Digital technology is used only in Greece and England. In addition, only participants from England teach the social background of music history through readings from various sources, the use of scores, audio and audiovisual materials. Teaching the social background of music history is not evident in the case of Cyprus, even though Cypriot universities aim to explore Western music within the broader historical

context, correlating music history to the cultural philosophical and social development of every period.

The use of audio materials was the only approach mentioned by all participants from Cyprus, the Czech Republic, Greece and England. The occasional use of audiovisual materials, although not appearing as a recurrent theme in each country individually, was mentioned in Cyprus, Greece and England. The use of a textbook was mentioned by participants in Cyprus and Greece while there is no evidence of what kind of reading sources participants in the Czech Republic use. In contrast, English universities, in their efforts to 'unlearn' the textbook way of learning, teach music history courses using readings from various sources.

Teaching music history in the form of lectures with the use of textbooks in combination with audio materials is also evident from the literature review (Natvig, 2012; Burkholder, 2002). As Burkholder (2002) argues, the music history course is perceived as a course where students are required to follow textbooks, listen to music, attend lectures, discuss with their teachers, prepare assignments and pass examinations. According to Natvig (2012), students are required to read textbooks, attend lectures and memorize information in order to pass the music history course.

Lecturing and the use of a textbook are approaches used in a teacher-centred learning environment (e.g. Lavoie and Rosman, 2007) where the learning process is centralised around the teacher, who decides about the teaching content and leads and instructs the course (Estes, 2004; Kain, 2003). The memorization of information as a requirement to pass a music history course (Natvig, 2012), causes the development of students' passive attitudes towards the course since they are told what knowledge to learn (e.g. Land and Hannafin, 2000) without developing critical thinking (Burkholder, 2001; Lowe, 2010; Natvig, 2012; Seaton, 2010).

The students participating in Study 1 and Study 2 questioned the effectiveness of the teacher-centred learning approaches used in their music history courses. Within the literature review, lecturing and the use of a textbook are described as ineffective teaching approaches to music history courses (Lowe, 2010; Seaton, 2010) resulting students' inability to study a specific subject comprehensively (Weast, 2010) without being able to formulate opinions and reach their own conclusions (Lowe, 2010).

Students' attitudes to music history course can be divided into positive and passive. According to the participants from Study 1, Study 2 and Study 3, there are students who are interested and more engaged in music history and there are students who are not interested, do not pay attention or study music history because they are forced to. According to Seaton (2010), there are two types of students in the traditional music history classroom: those who try to overcome the limitations of lecturing and the use of textbook by trying to memorize information and those who neglect the importance of the timeline to understand music within a historical background.

Apart from the current teaching methods, limitations were also revealed by the research. First, a limitation concerning the students' ability to conduct research and how this is related to the development of critical thinking was evident from Study 1. According to the participants in Study 1, the factors that affect students' ability to research in Cyprus are their inability to read musicological sources, their lack of interest in music history, language issues and libraries' limited resources. This limitation was also evident in the literature (e.g. Weast, 2010). Reading is described as one of the main students' limitations. According to Weast (2010), students lack reading comprehension skills, writing skills and mastery of vocabulary in order to read or write about music.

The limitation to the ability to research was identified only in Cyprus while the Czech Republic and Greece did not provide evidence of research as an approach to music history courses. In contrast, participants from England are the only ones to make an effort to develop their students' research and library skills. Participants from England, unlike Cyprus, support independent research through three different steps: (i) provision of a bibliography of secondary sources and a topic for students to conduct research; (ii) provision of a topic without a bibliography encouraging students to make the correct choice of references and (iii) visits to libraries with the accompaniment of the teacher assisting them to search for sources and resources to use in their own research.

The next limitation concerns the use of technology. Although music history teachers from Greece and England use technology in their music history courses, music history teachers from Cyprus and the Czech Republic expressed their weakness in using technological equipment or noted the fact that the infrastructure at the universities (in the case of the Czech Republic) does not support technology. This was also evident from the literature review. Although the UK, the USA and Australia stress the necessity to develop technology in education, teachers seem not to have the appropriate skills to use technology (Convery, 2009).

#### *Teachers' attitudes impacting curriculum planning and lesson delivery:*

With regard to the second research question, two different attitudes of teachers seem to impact curriculum planning and lesson delivery on music history courses. First, some of the music history teachers argue that they follow the approaches they chose when they were young and are unwilling to change them. This is evident from their inability to use up-to-date technology to deliver music history lessons. Thus, some of the participants in the research prefer to teach music history in the form of lectures. This was also evident from the literature review. According to Natvig (2012) since musicologists do not have the appropriate teaching skills to communicate their knowledge to students, they prefer to teach in the form of lectures. In general HE, according to Kain (2003) and Land and Hannafin (2000) students may be more familiar and find it easier to cope with teacher-centred learning approaches. Lecturing in particular is better received by students than approaches that require further epistemological, technological or cultural shifts (Land and Hannafin, 2000).

Second, musicologists specialize in specific periods of music history and this impact on their preparation and delivery of lessons covering musical periods in which they are not specialists. To confront this problem, according to some of the music history teachers who participated in the research, they need to conduct more research on all musical periods, which in most cases requires time that they do not have. However, because of this, music history teachers prefer to teach the main information about the periods of music history in which they are not specialists, because of their lack of knowledge and their inability to answer further questions by students. In general, this is an issue in music history courses and refers specifically to the content they teach. Within the literature, the profession of teaching music history is central to musicologists and therefore musicologists should conduct research into music history pedagogy in order to develop their teaching skills (Balensuela, 2010; Natvig, 2002). Back in the 1960s, the issue of teachers' specialization was identified and an experiment to confront it was conducted at one university, where different musicologists were teaching based on their specialization by introducing the team teaching of music history (Diers, 1965). Specifically, the music history course was divided into four major units with correspondence to the four significant styles that

are usually taught on the course: Baroque music, Viennese Classicism, Romanticism and 20<sup>th</sup> century music (Diers, 1965). Each music history teacher gave eight one hour lectures on his unit of expertise. The results of this experiment were, based on survey responses, that the majority of approximately four hundred students preferred to use four different teachers than one (Diers, 1965). However, since then, there are no other references to attempting to confront or identify this fact as a limitation.

*Levels of Congruence between the Aims and Objectives of the Music History Teacher and the Expectations and Requirements of the Students:*

Overall, current teaching approaches used in music history courses do not fulfil students' requirements. Specifically in Cyprus, music history teachers' aim, as described in the course outlines of the three HE institutions that offer undergraduate music degrees, is to teach the music history course within the broader historical context, correlating music history to the cultural, philosophical and social development of every period through lecturing, reading, discussion and the use of audio and audiovisual materials. Teachers further aim to develop their students' critical thinking and their research skills. However, as seen earlier in the research, these aims are not achieved through the pedagogical tools that are currently used (i.e. lecturing and the use of a textbook).

Students in Cyprus question whether lecturing is an effective teaching approach to music history. In spite of that, they require their active participation during class. Given that students are required to learn music history within its social context, this shows that this perspective is not included in music history courses in Cyprus. Furthermore, students' further requirement in the development of their critical thinking verifies that it is not an achieved aim set by the teachers. Students further require the use of resources that, in the case of audiovisual materials, are only occasionally used by teachers and, in the case of visual materials, do not form a recurrent teaching approach among participants. In addition, the use of technology, although a students' requirement, proved to be a limitation since teachers are unable to use it. Thus there is not a satisfactory level of congruence between teachers' aims and objectives and students' expectations and requirements in Cyprus.

With regard to the Czech Republic, music history teachers aim to provide a general knowledge of music history through lecturing and the use of audio materials. On the other hand, students expect the music history course to be oriented in the socio-economic and political context and develop their performance and theoretical skills. Students are not satisfied with the approaches used for the delivery of the lessons. Students question teacher-centred learning approaches and specifically lecturing. They perceive music history as a course where they are required to memorize information in order to pass exams and this is a result of teacher-centred approaches. As a result, students do not develop an in-depth understanding of the broad scope of music history. Concerning teaching approaches, students desire the use of resources and primary sources. With regard to the former, although the lack of use of resources does not necessarily have to do with technology, the lack of infrastructure in Czech universities and teachers' inability to use technology prevents the use of audiovisual materials in their classes. With regard to the latter, students expect to learn where to search for primary sources and how to use them more effectively. Thus, in the Czech Republic, there is no congruence between teachers' aims and objectives and students' expectations and requirements since these are not fulfilled by their teachers.

Finding the level of congruence between teachers' aims and students' requirements in Greece is more complex than in the other countries because of the impact of the Ministry of Education on the universities' curricula. Discarding the teachers' aim, which is to teach music history as the foundation to musical understanding, and the students' expectation to develop their performance skills, teachers are forced to use teacher-centred learning for the delivery music history (i.e. lecturing and a textbook). First, the use of one textbook is a requirement of the Ministry of Education in Greece. Second, the fact that class attendance is not compulsory prevents teachers from using other approaches than those that form a teacher-centred learning environment. This derives from the fact that teachers are not informed about the number of students attending each class and therefore they are unable to plan and deliver their classes in a student-centred learning format. Thus, the consequences of the use of one textbook and non-compulsory attendance are that students are required to memorize information in order to pass exams without being able to develop their critical thinking or have a deep understanding of music history.

Students in Greece are not satisfied with the current teaching approaches used in the music history course. In fact, they would prefer their active participation in class and their involvement in research. However, within Greece's HE system, this is very difficult to achieve since it would oblige students to attend classes that, according to university regulations, cannot be done. Thus, in the case of Greece it is impossible to find a level of congruence between teachers' aims and objectives and students' requirements and expectations since teachers are forced to design their courses with regard to the Ministry of Education's rules and regulations.

The findings of the research show a good level of congruence between teachers' aims and objectives and students' expectations concerning the delivery of the music history course in the case of England. The teachers' aim to teach the social and/or political perspective of music history meets students' expectations to gain a socioeconomic, political, cultural and sociological understanding of the development of music history. However, teachers argue that students have difficulty in developing a correct perception of music history. Students, on the other hand, argue that music history consists of a vast amount of information and this causes a limitation, since it is concentrated so much, it is no longer useful. A solution to this problem may be, according to students, the division of music history courses into categories (e.g. Political Music History) in order for them to be able to gain an in-depth understanding.

For the delivery of music history courses in England, student-centred learning approaches engaging students' participation during class are employed in combination with teacher-centred learning approaches. Students consider teacher-centred learning approaches (i.e. lecturing) to be ineffective. One student described the music history course as a format of two hours of a teacher talking whilst students take continuous notes. With regard to the sources used for the delivery of the course, students further require the use of visual materials and primary sources in order to be able to make comparisons with the information learned on the music history course.

#### *Engaging Classroom Research as a Teaching Approach:*

Researching during class as a suggested teaching approach received contrasting opinions of its effectiveness among participants in both Study 1 and Study 2 in this current research. In the Cyprus study, four music history teachers argue that classroom research could be an effective teaching approach for students. The analysis of the data revealed that, within classroom research activities, students should develop

their researching skills and extract knowledge on their own instead of receiving a large amount of information from the teacher in a form of a lecture. Furthermore, according to the participants, classroom research activities require students' active participation with opportunities of debate during class, in contrast to the teacher-centred learning approaches where students are passive listeners. In contrast, two of the music history teachers in Cyprus argued that lecturing is unavoidable and questioned the effectiveness of classroom research. Specifically, they said that there is no time for research during class and teachers may be prevented from providing all the information needed.

In the Czech Republic, while one teacher appreciates that researching during class could work in the music history course, another suggests using this approach once a month and keep teacher-centred learning (i.e. lecturing) as the central approach on the music history course. In fact, it has been verified that students are able to develop historical thinking opinions from reading sources and especially primary sources even without prior lecturing about the context of a historical era (Tally and Goldenberg, 2005).

In Greece, the music history teachers in the research hold a more neutral opinion. Teachers believe that students must have a minimum general knowledge on which everything else should be based. However, according to them, researching during class should be tested. In contrast, one of the participants described research during class as an ineffective American approach that does not develop critical thinking. In England, participants generally support classroom research as a teaching approach to music history courses, arguing that reading through sources while working in groups could be effective. On the other hand, one teacher expressed fear about the rare use of audio materials within classroom research activities.

The findings from Study 2 and Study 3 reveal that students wish to develop their researching skills and suggest conducting classroom research in music history courses.

It is more likely that classroom research as a pedagogical approach on history courses in HE will continue to mature as an area of research as historians in the academic field become increasingly aware of the interactive dependency between researching and teaching (e.g. Booth, 2004; Tally and Goldenberg, 2005). On the other hand, apart from some minor observations on this matter – among them; Conkling's (2003) appreciation that the application of the scholarship of teaching requires an alteration of the pedagogical approaches used in music classes; Holloway's (2004) suggestion that carrying out research is more effective than the memorization of facts; and Broman's (2010) prospect that researching through well-chosen and exciting materials in the music history courses is an effective way to motivate students – music history has remained largely untouched by redefinitions of pedagogical approaches in HE.

The qualitative evaluation study within the research verified that classroom research is more effective than traditional lecturing since it enables students to formulate opinions, make inferences and develop their own understanding. The students participating in Study 3 remarked on the better quality of learning within this process and how it contributed to the development of their critical thinking. Research during class is inevitably more effective when applied within cooperative learning. This is also evident from the literature. When Tally and Goldenberg (2005) conducted a pilot study engaging students to work cooperatively and reading through primary sources during their history class, the students evaluated student-centred learning approaches as more effective than lecturing since they were provided with



the pedagogical tools to debate during class and develop their own critical thinking. With regard to music history courses, according to Lowe (2010), cooperative learning adds an element of debate to the class, assisting students to reach their own conclusions.

Thus, the findings of this study that cooperative learning appears as a limitation in Cyprus, the Czech Republic and Greece, cause the contrasting opinions on classroom research. Among music history teachers in Cyprus and the Czech Republic, even though cooperative learning is considered as an effective pedagogical approach, there is lack of knowledge about its use. This limitation was also evident in the literature review where teachers appear to use cooperative learning in their lessons with limited ability (e.g. Johnson and Johnson, 1994). Moreover, in Greece, cooperative learning is off the table because of the small number of students and the restriction to the use of teacher-centred learning approaches.

#### *Primary Sources' influence in the Music History Course:*

The use of primary sources was highly supported by all participants in the research, as the strongest teaching approach that was suggested to be included in the new model of music history pedagogy. Overall, participants appreciate that reading through primary sources can have a good impact on students by providing the social and cultural background to music history. Within the literature review, Cateforis (1999) argues that the purpose of using primary sources on a music history course is to provide the social and cultural background in a non-static entity. Furthermore, the participants in the research argued that reading through primary sources can develop students' critical thinking. Within the literature, Veccia (2004) argues that the critical engagement with primary sources requires students to observe and be objective before they formulate opinions and make inferences. Craver (1999) discusses how the engagement with sources that have not been treated by critics leads to the formulation of critical opinions.

Specifically, participants from Cyprus emphasized the effectiveness of the use of primary sources as a pedagogical tool in the music history course. According to them, primary sources can provide the social status of a musical period since students are able to meet the composer as a person and the circumstances surrounding the composition process. In addition, participants from the Czech Republic and Greece emphasized the role of primary sources in providing the social status of music history as well. The participants from Greece further discussed how primary sources make teaching more appealing to students, which was also an argument of Cateforis (2009). They also argued about the importance of meeting composers as people and understanding their way of thinking and noted that primary sources do not have the sterile character of books. Participants from England focused on the cultural understanding of music history that can be provided with the use of primary sources. Furthermore, English participants noted that secondary sources are based on primary source materials and therefore comparisons enable students to cross-reference them with primary sources.

The results of the qualitative evaluation study reveal that the use of primary sources –alongside cooperative learning and classroom research – signifies how historical and social events are relevant to music history. According to Tally and Goldenberg (2005) the use of primary sources allows students to gain a better understanding of history.

Within the literature, the use of primary sources is suggested in order to restrict the limitations that occur due to the use of one textbook (e.g. Craver, 1999).

Tally and Goldenberg (2005) signify the ability to see the reality of events and engage with authentic problems compared to textbook presentations. This comparison was not evident from the research. Although teachers in Cyprus and Greece use textbooks to deliver their lessons, they did not argue that primary sources can limit the use of the textbook. In the case of England, the textbook is not a teaching resource. However, participants from England discussed the comparison of secondary sources with primary sources in order to enrich knowledge.

*Using Audio, Visual and Audiovisual Materials in the Music History Course:*

According to the research's findings, the use of audio, visual and audiovisual materials on music history courses in HE develops an in-depth cultural understanding of music history as a part of social history. This was also evident from the literature. According to Samplaski (2004), the use of resources provides the cultural background of a musical period, thereby improving students' learning process. In addition, according to Androutsos (2008), the use of resources – mostly visual and audiovisual materials – present in a vivid and eloquent way elements not related to music, such as the social conditions and behaviours of each country. Furthermore, Sampsell (2009) argues that audio materials can provide a better presentation of historical and sociological conditions. With regard to visual materials, Hanning (2010) says that they provide a social and cultural understanding of music history. Participants from Cyprus further stressed the importance of the use of resources in the music history course for students to develop performance skills. In the literature, audio materials are observed as fundamental materials to all stages of performance (Philipott, 2001).

The findings from Study 1 and Study 2 reveal that audiovisual materials are occasionally used and their use is restricted to concerts and opera presentations. In contrast, the intervention class made use of film extracts of composers' biographies. This type of audiovisual material allowed students to successfully compare reading sources to audiovisual materials in order to make inferences and formulate critical opinions. Within the literature, it is evident that audiovisual materials such as films or composers' biographies can help achieve an overall understanding of music, politics and culture (Broman, 2010).

The findings of the qualitative evaluation study reveal that, students are able to better comprehend the reading sources and conduct more productive discussions when audiovisual extracts are presented at the beginning of a class. In this way, students can obtain an overall picture of what they are about to read and they will be able to better understand the reading sources.

# CHAPTER 9: CONCLUSION

## ***9.0 Introduction***

This Chapter begins with a discussion of the general limitations of the research. Next, suggestions for future research are proposed. Finally, the implications of the findings are discussed.

## ***9.1 Limitations of the Thesis - Directions for Future Research***

Some of the limitations of the thesis mean its findings are indicative rather than conclusive. Future research should overcome these limitations and investigate in greater depth the status of music history courses in more countries with more participants.

Firstly, the outline of the development of the music degree in Cyprus was based on the interviews with only two of the designers and coordinators of the degree and on the comparisons of these findings with the MoEC annual reports from 2006 to 2010 and the 'Private Universities (Establishment, Operation and Control) Law, 109 (I)/2005'. However, MoEC annual reports generally describe the MoEC's and Evaluation Committee's duties without a specific reference to music degrees. The fact that the involvement of the Evaluation Committee affected the development of the music degree was conceptualized in interviews as well adds support to the need for interviewing the Evaluation Committee and the hired academics who were in charge in 2004-2005. Such data could have provided us with more accurate validity of the impact of the MoEC and the Evaluation Committee on the development of the music degree in Cyprus. In addition, in order to gain an overall picture of the debates that occurred during the design procedure within the designers' committee, interviews should be carried out with the rest of the participants of the design teams from all three institutions.

Secondly, the lack of prior research studies on the topic of music history pedagogy required developing an entirely new research typology using an exploratory rather than an explanatory research design (Creswell and Plano Clark, 2011) where the qualitative data are collected prior to the quantitative data. In addition, the lack of available and reliable data also required a limit to the size of the samples used in Study 2.

Thirdly, although the qualitative research in Chapter 4 and Chapter 5 is taken at face value (e.g. McNeill and Chapman, 2005), potential sources of bias can be indicated in self-reported data, such as selective memory (remembering parts of events that occurred in the past) and exaggeration (representing events as more significant than is actually suggested from other data) (e.g. Podsakoff et al., 2003). Thus, it is particularly useful to consider statistical tests with larger sample sizes and from more countries, which could help avoiding biases and ensure a representative distribution of the population to be considered representative of groups of people to whom the results will be generalized and transferred.

Fourthly, Chapter 7 is a cross-sectional study and is therefore open to criticism of the research design. The main limitation of the cross-sectional design is the

inability to draw conclusions about causality (Aldwin, 2007). Therefore, longitudinal studies are needed to overcome the problems of cross-sectional studies in order to bring about a better evaluation of the effectiveness of student-centred learning approaches and the use of primary sources and resources to music history pedagogy by measuring stability within a sample. However, in order to examine this effectiveness, intervention studies could also be held in more countries in order to avoid cultural biases.

Lastly, the cross-sectional study also prevented the design and testing of a teaching model covering all musical periods. Thus, designing and testing teaching models that cover all musical periods with student-centred learning approaches could provide further reliable research studies on this topic and support music history lectures with specific pedagogical approaches.

## ***9.2 Implications of the Findings of the Thesis***

The use of validated and reliable measurements from music history teachers and undergraduate music students gives significant power to the findings, as they could be generalized within a risk sample that requires new approaches to teaching music history courses. The research has established, based on the literature and the teachers' and students' perspective, music history courses' status in the university curricula in Cyprus, the Czech Republic, Greece and England. It has further developed and tested a model introducing new teaching approaches to music history in HE to a number of music undergraduate students.

This study is the first to evaluate the music undergraduate degree in Cyprus, as well as the current status of the Music History course in two Cypriot private universities and one academy of music. Focusing on the former, a history of the music degree in Cyprus has been outlined to contribute to the analysis of the influences, intentions and limitations of the whole procedure from the initial design of the curriculum, changes that have taken place, and its current status within the period of ten years since the degree was offered for the first time in Cyprus.

Moreover, this study is the first reference for comparative study related to music history pedagogy. In addition, it is the first study that enables the students' voice to be heard, as identified in the literature review. This study demonstrates the limitations of current teaching approaches on music history courses.

Furthermore, this study is the first evidence for the development and testing of a new teaching model related to music history pedagogy, providing a great insight into the way to can be improved. Moreover, it is the first study that makes use of student-centred learning approaches such as cooperative learning and classroom research, the use of audio, visual and audiovisual materials and technology on a music history course.

With regard to the findings from Study 3 (Chapter 7), they offer a more accurate answer in the debate about the relation between teaching and researching (e.g. Neumann, 1994), establishing that teaching and research could be drawn together.

# APPENDICES

## Appendix I: Ethical Approval for Study 1, Study 2 & Study 3

### Ethics Application Ref: EDU 11/020

Jan Harrison  
Sent: 05 October 2011  
To: Nikoletta Polydorou  
Cc: N. Marshall, S. Harris, M. Holness  
Dear Nikoletta,

#### **Ethics Application**

<b>Applicant:</b>	<b>Nikoletta Polydorou</b>
<b>Title:</b>	<b>Exploring approaches at teaching music history in academic level</b>
<b>Reference:</b>	<b>EDU 11/ 020</b>
<b>Department:</b>	<b>Education</b>

On behalf of the Ethics Committee I am pleased to confirm that your Department has approved your above application. We do not require anything further in relation to this application.

Many thanks,  
Jan

#### **Jan Harrison**

Ethics Administrator - Research & Business Development Office  
University of Roehampton | Froebel College | Roehampton Lane | London | SW15 5PJ  
[jan.harrison@roehampton.ac.uk](mailto:jan.harrison@roehampton.ac.uk) | [www.roehampton.ac.uk](http://www.roehampton.ac.uk)  
Tel: [+44\(0\)20 8392 5785](tel:+44(0)2083925785)

## **Appendix II: Consent Form for Designer and Coordinator and Re-designer and Co-coordinator of the Music Degree in Cyprus (Study 1)**

a. English version



### **PARTICIPANT CONSENT FORM: Designer and Coordinator and Re-designer and Co-coordinator of music degree in Cyprus**

**Title of Research Project:** Exploring approaches to teaching music history at university

**Brief Description of Research Project:** The research aims to develop and evaluate a number of new approaches for the teaching of music history in universities. You are requested to take part in an interview. The interview will take approximately half an hour and it will be audio recorded. Your help is **valuable** for the completion of the study and your cooperation is much appreciated. Your answers will be used **only** for the purposes of the framework. You have the right to **withdraw** at anytime without giving a reason and you may also request that your data is removed from the findings of the study.

#### **Investigator Contact Details:**

Name	<b>Ms Nikoletta Polydorou</b>
Department	<b>Education</b>
University address	Roehampton University Erasmus House Roehampton Lane London
Postcode	SW15 5PU
Email	<b>polydorn@roehampton.ac.uk</b>
Telephone	<b>0035799029259</b>

#### **Consent Statement:**

I agree to take part in the research, and am aware that I am free to withdraw at any point and I may also request that my data is removed from the findings of the study.  
I understand that the information I provide will be treated in confidence by the investigator and that my identity will be protected in the publication of any findings.

Name .....

Signature .....

Date .....

Please note: if you have a concern about any aspect of your participation or any other queries please raise this with the investigator. However if you would like to contact an independent party please contact the Head of Department (or if the researcher is a student you can also contact the Director of Studies.)

**Director of Studies Contact Details:**

Nigel Marshall  
University Address  
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Roehampton University  
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Telephone +44 (0)20 8392 3856

**Head of Department Contact Details:**

Marilyn Holness  
University Address  
**Roehampton University**  
**Erasmus House**  
Roehampton Lane London  
**SW15 5PU**  
Email **m.holness@roehampton.ac.uk**  
Telephone +44 (0)20 8392 3374

b. Greek version



## ***ETHICS COMMITTEE***

### **ΣΥΜΜΕΤΕΧΩΝ ΕΝΤΥΠΟ ΣΥΓΚΑΤΑΘΕΣΗΣ:**

#### **Καθοδηγητές και συντονιστές του μουσικού προγράμματος της Κύπρου**

##### **Τίτλος της Έρευνας:**

Νέες προσεγγίσεις για τη διδασκαλία της ιστορίας μουσικής σε πανεπιστημιακό επίπεδο

**Σύντομη Περιγραφή της έρευνας:** Η έρευνα αυτή έχει ως στόχο την ανάπτυξη και την αξιολόγηση μιας σειράς από νέες προσεγγίσεις για τη διδασκαλία της ιστορίας της μουσικής σε πανεπιστημιακό επίπεδο. Καλείστε να λάβετε μέρος σε μια συνέντευξη. Η συνέντευξη θα διαρκέσει περίπου μισή ώρα και θα ηχογραφηθεί. Η βοήθειά και η συνεργασία σας είναι **πολύτιμη** για την ολοκλήρωση της μελέτης. Οι απαντήσεις σας θα χρησιμοποιηθούν **μόνο** για τους σκοπούς της έρευνας. Έχετε το δικαίωμα να **αποσυρθείτε** ανά πάσα στιγμή χωρίς να εξηγήσετε το λόγο και μπορείτε επίσης να ζητήσετε την αφαίρεση των δεδομένων σας από τα πορίσματα της μελέτης.

##### **Στοιχεία Επικοινωνίας Ερευνητή:**

Όνομα	<b>Κα Νικολέττα Πολυδώρου</b>
Τμήμα	<b>Education</b>
Διεύθυνση Πανεπιστημίου	Roehampton University Erasmus House Roehampton Lane London
Ταχυδρομικός Τομέας	SW15 5PU
Email	<b>polydorn@roehampton.ac.uk</b>
Τηλέφωνο	<b>0035799029259</b>

##### **Δήλωση Συγκατάθεσης:**



Συμφωνώ να λάβω μέρος σε αυτή την έρευνα, και γνωρίζω ότι είμαι ελεύθερος να αποσυρθώ ανά πάσα στιγμή και πως μπορώ επίσης να ζητήσω την αφαίρεση των στοιχείων μου από τα πορίσματα της έρευνας. Καταλαβαίνω ότι οι πληροφορίες που παρέχω θα αντιμετωπιστούν εμπιστευτικά από τον ερευνητή και ότι η ταυτότητά μου θα προστατευτεί στην οποιαδήποτε δημοσίευση.

Όνομα .....

Υπογραφή .....

Ημερομηνία .....

Παρακαλώ σημειώστε: εάν έχετε οποιαδήποτε απορία σχετικά με οποιαδήποτε πτυχή της συμμετοχής σας ή οποιαδήποτε άλλες απορίες παρακαλώ να τις αναφέρετε στον ερευνητή. Ωστόσο, αν θέλετε να επικοινωνήσετε με ανεξάρτητο φορέα παρακαλείστε να επικοινωνήσετε με τον Προϊστάμενο του Τμήματος ή τον Διευθυντή σπουδών.

**Στοιχεία Επικοινωνίας Διευθυντή σπουδών:**

Nigel Marshall  
Southlands College  
Roehampton University  
60 Roehampton Lane London  
SW15 5SL  
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+44 (0)20 8392 3856

**Στοιχεία Επικοινωνίας**

**Προϊσταμένου του Τμήματος:**

Marilyn Holness  
**Roehampton University**  
**Erasmus House**  
Roehampton Lane London  
SW15 5PU  
Email  
[m.holness@roehampton.ac.uk](mailto:m.holness@roehampton.ac.uk)

+44 (0)20 8392 3374

## Appendix III: Consent Form for Music History Teachers in Cyprus, the Czech Republic, Greece and England (Study 1 and Study 2)

a. English version



### ***ETHICS COMMITTEE***

### **PARTICIPANT CONSENT FORM: Music History Teachers**

**Title of Research Project:** Exploring approaches to teaching music history at university

**Brief Description of Research Project:** The research aims to develop and evaluate a number of new approaches for the teaching of music history in universities. You are requested to take part in an interview. The interview will take approximately half an hour and it will be audio recorded. Your help is **valuable** for the completion of the study and your cooperation is much appreciated. Your answers will be used **only** for the purposes of the framework. You have the right to **withdraw** at anytime without giving a reason and you may also request that your data is removed from the findings of the study.

#### **Investigator Contact Details:**

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Department	<b>Education</b>
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Postcode	SW15 5PU
Email	<b>polydorn@roehampton.ac.uk</b>
Telephone	<b>0035799029259</b>

#### **Consent Statement:**

I agree to take part in the research, and am aware that I am free to withdraw at any point and I may also request that my data is removed from the findings of the study.

I understand that the information I provide will be treated in confidence by the investigator and that my identity will be protected in the publication of any findings.

Name .....

Signature .....

Date .....

Please note: if you have a concern about any aspect of your participation or any other queries please raise this with the investigator. However if you would like to contact an independent party please contact the Head of Department (or if the researcher is a student you can also contact the Director of Studies.)

**Director of Studies Contact Details:**

Nigel Marshall

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SW15 5SL

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Telephone **+44 (0)20 8392 3856**

**Head of Department Contact Details:**

Marilyn Holness

University Address

**Roehampton University**

**Erasmus House**

Roehampton Lane London

**SW15 5PU**

Email **m.holness@roehampton.ac.uk**

Telephone **+44 (0)20 8392 3374**

b. Greek version



**ETHICS COMMITTEE**

**ΣΥΜΜΕΤΕΧΩΝ ΕΝΤΥΠΟ ΣΥΓΚΑΤΑΘΕΣΗΣ: ΔΙΔΑΣΚΟΝΤΕΣ**

**Τίτλος της Έρευνας:**

Νέες προσεγγίσεις για τη διδασκαλία της ιστορίας μουσικής σε πανεπιστημιακό επίπεδο

**Σύντομη Περιγραφή της έρευνας:** Η έρευνα αυτή έχει ως στόχο την ανάπτυξη και την αξιολόγηση μιας σειράς από νέες προσεγγίσεις για τη διδασκαλία της ιστορίας της μουσικής σε πανεπιστημιακό επίπεδο. Καλείστε να λάβετε μέρος σε μια συνέντευξη. Η συνέντευξη θα διαρκέσει περίπου μισή ώρα και θα ηχογραφηθεί. Η βοήθειά και η συνεργασία σας είναι **πολύτιμη** για την ολοκλήρωση της μελέτης. Οι απαντήσεις σας θα χρησιμοποιηθούν **μόνο** για τους σκοπούς της έρευνας. Έχετε το δικαίωμα να **αποσυρθείτε** ανά πάσα στιγμή χωρίς να εξηγήσετε το λόγο και μπορείτε επίσης να ζητήσετε την αφαίρεση των δεδομένων σας από τα πορίσματα της μελέτης.

**Στοιχεία Επικοινωνίας Ερευνητή:**

Όνομα	<b>Κα Νικολέττα Πολυδώρου</b>
Τμήμα	<b>Education</b>
Διεύθυνση Πανεπιστημίου	Roehampton University Erasmus House Roehampton Lane London
Ταχυδρομικός Τομέας	SW15 5PU
Email	<b>polydorn@roehampton.ac.uk</b>
Τηλέφωνο	<b>0035799029259</b>

**Δήλωση Συγκατάθεσης:**

Συμφωνώ να λάβω μέρος σε αυτή την έρευνα, και γνωρίζω ότι είμαι ελεύθερος να αποσυρθώ ανά πάσα στιγμή και πως μπορώ επίσης να ζητήσω την αφαίρεση των στοιχείων μου από τα πορίσματα της έρευνας. Καταλαβαίνω ότι οι πληροφορίες που παρέχω θα

αντιμετωπιστούν εμπιστευτικά από τον ερευνητή και ότι η ταυτότητά μου θα προστατευτεί στην οποιαδήποτε δημοσίευση.

Όνομα .....

Υπογραφή .....

Ημερομηνία .....

Παρακαλώ σημειώστε: εάν έχετε οποιαδήποτε απορία σχετικά με οποιαδήποτε πτυχή της συμμετοχής σας ή οποιαδήποτε άλλες απορίες παρακαλώ να τις αναφέρετε στον ερευνητή. Ωστόσο, αν θέλετε να επικοινωνήσετε με ανεξάρτητο φορέα παρακαλείστε να επικοινωνήσετε με τον Προϊστάμενο του Τμήματος ή τον Διευθυντή σπουδών.

**Στοιχεία Επικοινωνίας Διευθυντή σπουδών:**

Nigel Marshall  
Southlands College  
Roehampton University  
60 Roehampton Lane London  
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Προϊσταμένου του Τμήματος:**

Marilyn Holness  
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## Appendix IV: Consent Form for Students Participants in Cyprus, the Czech Republic, Greece and England (Study 2 and Study 3)

a. English version



### ***ETHICS COMMITTEE***

### **PARTICIPANT CONSENT FORM: Students**

**Title of Research Project:** Exploring approaches to teaching music history at university

**Brief Description of Research Project:** The research aims to develop and evaluate a number of new approaches for the teaching of music history in universities. You are requested to answer an online questionnaire. The questionnaire will take approximately half an hour and it will be **anonymous**. Your help is **valuable** for the completion of the study and your cooperation is much appreciated. Your answers will be used **only** for the purposes of the framework. You have the right to **withdraw** at anytime without giving a reason and you may also request that your data is removed from the findings of the study.

#### **Investigator Contact Details:**

Name	<b>Ms Nikoletta Polydorou</b>
Department	<b>Education</b>
University address	Roehampton University Erasmus House Roehampton Lane London
Postcode	SW15 5PU
Email	<b>polydorn@roehampton.ac.uk</b>
Telephone	<b>0035799029259</b>

#### **Consent Statement:**

I agree to take part in the research, and am aware that I am free to withdraw at any point and I may also request that my data is removed from the findings of the study.

I understand that the information I provide will be treated in confidence by the investigator and that my identity will be protected in the publication of any findings.

Name .....

Signature .....

Date .....

Please note: if you have a concern about any aspect of your participation or any other queries please raise this with the investigator. However if you would like to contact an independent party please contact the Head of Department (or if the researcher is a student you can also contact the Director of Studies.)

**Director of Studies Contact Details:**

Nigel Marshall  
University Address  
Southlands College  
Roehampton University  
60 Roehampton Lane London  
SW15 5SL  
Email **N.Marshall@roehampton.ac.uk**  
Telephone +44 (0)20 8392 3856

**Head of Department Contact Details:**

Marilyn Holness  
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**Roehampton University**  
**Erasmus House**  
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**SW15 5PU**  
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b. Czech version



## ETICKÝ VÝBOR

### FORMULÁŘ O SOUHLASU ÚČASTNÍKŮ: Studenti

**Název výzkumného projektu:** Zkoumání přístupů k výuce dějin hudby na univerzitách

**Stručný popis výzkumného projektu:** Cíl tohoto výzkumu je rozvést a zhodnotit několik přístupů k výuce dějin hudby na univerzitách. Vyplňte, prosím, následující online dotazník. Dotazník je **anonymní** a jeho vyplnění trvá přibližně půl hodiny. Velice si **vážím** vaší spolupráce, neboť vaše odpovědi přispějí k dokončení tohoto výzkumu. Informace vámi poskytnuté budou užity **pouze** pro účely této práce. Máte právo kdykoli **odstoupit** od projektu bez udání důvodu. Taktéž můžete zažádat o odstranění vašich informací z výsledků studie.

#### Kontaktní údaje výzkumníka:

Jméno	slečna Nikoletta Polydorou
Fakulta	Pedagogická
Adresa univerzity	Roehampton University Erasmus House Roehampton Lane London
Poštovní směrovací číslo	SW15 5PU
Email	<b>polydorn@roehampton.ac.uk</b>
Telefon	<b>0035799029259</b>

Prohlášení o souhlasu:



Souhlasím s účastí na tomto výzkumu a jsem si vědom/vědoma toho, že kdykoli mohu od projektu odstoupit či požádat o odstranění mých informací z výsledků této studie. Jsem srozuměn/srozuměna s tím, že výzkumník bude s informacemi, které mu poskytnu, nakládat diskrétně, a že má identita bude v případě publikace výsledků chráněna.

Jméno .....

Podpis .....

Datum .....

Berte prosím na vědomí: v případě, že si nebudete jisti čímkoli ohledně vaší účasti na projektu nebo budete-li mít jiné dotazy, obraťte se prosím přímo na výzkumníka. Nicméně, pokud byste si přáli kontaktovat nezávislou osobu, spojte se prosím s vedoucím katedry (nebo pokud je výzkumník student, můžete také kontaktovat ředitele studií).

**Kontaktní údaje ředitele studií:**

Jméno: **Nigel Marshall**

Adresa univerzity:

Southlands College

Roehampton University

60 Roehampton Lane London

SW15 5SL

Email **N.Marshall@roehampton.ac.uk**

Telefon +44 (0)20 8392 3856

**Kontaktní údaje vedoucího oddělení:**

Jméno: **Marilyn Holness**

Adresa univerzity:

**Roehampton University**

**Erasmus House**

Roehampton Lane London

**SW15 5PU**

Email **m.holness@roehampton.ac.uk**

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## Appendix V: Consent Form for the Qualitative Evaluation Study (Study 3)

a. English version



### ETHIC COMMITTEE PARTICIPANT CONSENT FORM: Students

**Title of Research Project:** Exploring approaches to teaching music history at university

**Brief Description of Research Project:** The research aims to develop and evaluate a number of new approaches for the teaching of music history in universities. You are requested to take part in a qualitative evaluation study which will take place over a period of one semester. During the intervention the investigator (N. P) will teach you music history according to a new series of lectures at the end of which you will be invited to complete an evaluation questionnaire concerning your thoughts, impression and opinions of your experience. In addition, the overall examination results of the lesson will be analyzed for the purposes of the study. Your help is **valuable** for the completion of the study and your cooperation is much appreciated.

Your examination results and responses to the evaluation form will be used **only** for the purposes of the research and all responses will be **anonymous**. You have the right to **withdraw** at any time without giving a reason and you may also request that your data is removed from the findings of the study.

#### Investigator Contact Details:

Name	Ms Nikoletta Polydorou
Department	Education
University address	Roehampton University Erasmus House Roehampton Lane London
Postcode	SW15 5PU
Email	<a href="mailto:polydorn@roehampton.ac.uk">polydorn@roehampton.ac.uk</a>
Telephone	0035799029259

**Consent Statement:**

I agree to take part in the research, and am aware that I am free to withdraw at any point and I may also request that my data is removed from the findings of the study.

I understand that the information I provide will be treated in confidence by the investigator and that my identity will be protected in the publication of any findings.

Name .....

Signature .....

Date .....

Please note: if you have a concern about any aspect of your participation or any other queries please raise this with the investigator. However if you would like to contact an independent party please contact the Head of Department (or if the researcher is a student you can also contact the Director of Studies.)

**Director of Studies Contact Details:**

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**Head of Department Contact Details:**

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b. Greek version



## ETHICS COMMITTEE

### ΣΥΜΜΕΤΕΧΩΝ ΕΝΤΥΠΟ ΣΥΓΚΑΤΑΘΕΣΗΣ: ΦΟΙΤΗΤΕΣ

Τίτλος της Έρευνας:

Νέες προσεγγίσεις για τη διδασκαλία της ιστορίας μουσικής σε πανεπιστημιακό επίπεδο

Σύντομη Περιγραφή της έρευνας: Η έρευνα αυτή έχει ως στόχο την ανάπτυξη και την αξιολόγηση μιας σειράς από νέες προσεγγίσεις για τη διδασκαλία της ιστορίας της μουσικής σε πανεπιστημιακό επίπεδο. Καλείστε να λάβετε μέρος σε μια έρευνα η οποία θα πραγματοποιηθεί σε χρονικό διάστημα ενός εξαμήνου. Κατά τη διάρκεια της έρευνας θα σας διδαχτεί το μάθημα της ιστορίας της μουσικής, σύμφωνα με μια νέα σειρά διαλέξεων στο τέλος της οποίας θα κληθείτε να συμπληρώσετε ένα ερωτηματολόγιο αξιολόγησης σχετικά με τις σκέψεις, εντυπώσεις και απόψεις για την εμπειρία σας. Επιπλέον, τα αποτελέσματα των εξετάσεων του μαθήματος θα αναλυθούν για τους σκοπούς της έρευνας. Η βοήθειά σας και η συνεργασία σας είναι πολύτιμη για την ολοκλήρωση της μελέτης. Τα αποτελέσματα των εξετάσεων σας και οι απαντήσεις στο έντυπο της αξιολόγησης που θα συμπληρώσετε θα χρησιμοποιηθούν μόνο για τους σκοπούς της έρευνας και όλες οι απαντήσεις θα είναι ανώνυμες. Έχετε το δικαίωμα να αποσυρθείτε οποιαδήποτε στιγμή, χωρίς να εξηγήσετε το λόγο και μπορείτε επίσης να ζητήσετε την αφαίρεση των δεδομένων σας από τα πορίσματα της έρευνας.

### Στοιχεία Επικοινωνίας Ερευνητή:

Όνομα	<b>Κα Νικολέττα Πολυδώρου</b>
Τμήμα	<b>Education</b>
Διεύθυνση Πανεπιστημίου	Roehampton University Erasmus House Roehampton Lane London
Ταχυδρομικός Τομέας	SW15 5PU
Email	<b>polydorn@roehampton.ac.uk</b>
Τηλέφωνο	<b>0035799029259</b>

Δήλωση Συγκατάθεσης:

Συμφωνώ να λάβω μέρος σε αυτή την έρευνα, και γνωρίζω ότι είμαι ελεύθερος να αποσυρθώ ανά πάσα στιγμή και πως μπορώ επίσης να ζητήσω την αφαίρεση των στοιχείων μου από τα πορίσματα της έρευνας. Καταλαβαίνω ότι οι πληροφορίες που παρέχω θα αντιμετωπιστούν εμπιστευτικά από τον ερευνητή και ότι η ταυτότητά μου θα προστατευτεί στην οποιαδήποτε δημοσίευση.

Όνομα .....

Υπογραφή .....

Ημερομηνία .....

Παρακαλώ σημειώστε: εάν έχετε οποιαδήποτε απορία σχετικά με οποιαδήποτε πτυχή της συμμετοχής σας ή οποιαδήποτε άλλες απορίες παρακαλώ να τις αναφέρετε στον ερευνητή. Ωστόσο, αν θέλετε να επικοινωνήσετε με ανεξάρτητο φορέα παρακαλείστε να επικοινωνήσετε με τον Προϊστάμενο του Τμήματος ή τον Διευθυντή σπουδών.

**Στοιχεία Επικοινωνίας Διευθυντή σπουδών: Στοιχεία Επικοινωνίας Προϊσταμένου του Τμήματος:**

Nigel Marshall  
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60 Roehampton Lane London  
SW15 5SL  
Email **N.Marshall@roehampton.ac.uk**  
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Marilyn Holness  
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**Roehampton University**  
**Erasmus House**  
Roehampton Lane London  
**SW15 5PU**  
Email **m.holness@roehampton.ac.uk**  
Telephone +44 (0)20 8392 3374

## Appendix VI: Interview Schedule for the Designer and Coordinator and the Re-designer and Co-coordinator of the Music Degree in Cyprus (Study 1)

1. What was the position with regard to teaching music at degree level in Cypriot universities before you arrived?
2. What were your intentions when designing and coordinating the music degree at the Cyprus University 1 in Cyprus?
  - What were your specific aims?
  - How have things developed since then?
3. What shaped the ideas you had for the curriculum you designed?
  - Can you talk about your planning process?
  - Were there any limitations which affected the final design?
4. Can you list what you believe should be the essential and the desirable modules in an ideal curriculum?

Ideal Curriculum	Part of your Education

5. Do you feel that your own education influenced the design of the curriculum in Cyprus?

6. Taking account of the state of pedagogy in Cyprus at that time, how did this impact on your curriculum design?
7. Was your curriculum design also affected by any kind of business plan?
8. What was the statutory framework within which you had to work?
9. As a musicologist, how do you perceive the position of music history in the music courses in Cyprus?
10. Are you facing or have you faced any difficulties with the teaching of music history?

## **Appendix VII: Interview Schedule for Music History Teachers in Cyprus, the Czech Republic, Greece and England (Study 1 & Study 2)**

### **a. English version**

#### **PART A**

1. Could you tell me about a lesson that you felt went well?
  - How did you plan your lesson?
  - What did you do?
  - Why did you feel it was successful?
2. How much do you typically involve your students in research both during the lesson and outside?
3. Do you feel you support the development of critical thinking through your lesson?
  - If so, how do you achieve that?
  - Could you give an example
4. In general, what kind of sources do you use in your lessons and how do you apply them? (e.g. textbooks, journals, etc.)
5. Specifically, which are the main resources you use in your lessons and how do you apply them? (e.g. technology, CDs, etc.)
6. Do you tend to use technology in your lesson?
  - If yes, what kind of technology do you tend to use ?
  - During the course of a term, how frequently?
  - (Are there any other types of technology that you tend to use in addition to those you have mentioned?)
7. In what ways do you get students to contribute to your lessons
  - Do you encourage cooperative learning?
8. So, taking everything into account, what do you consider makes a successful lesson?



## PART B

1. How do you perceive the importance of music history in the overall musical development of the undergraduate music students?
2. What is your opinion about the way music history lessons are currently taught?
  - What could be improved?
3. Overall, how would you describe your students' attitudes towards music history lessons?
4. What do you feel contributes to effective teaching in music history lesson?
5. What do you feel are the main components of an effective teacher? Would this be what you call a 'good teacher'?
6. How do you feel about involving students in research as a way of learning?
7. What is your opinion on the use of primary sources (e.g. composers' letters) as part of the lesson?
  - Have you used any?
  - If not, would you like to use?
  - What prevents you from using materials of this type?
8. What is your opinion about the use of audio (musical pieces), visual (pictures, paintings) and audiovisual materials (movies) in the music history lesson?
  - How can they be used best?
  - OR What prevents you from using them?
9. How do you feel technology can contribute to the students' learning experience?
10. How do you think the use of the above materials and teaching methods could have an impact on students?
11. If you had no limitations at all, what would make the ideal music history lesson for you?

b. Greek version

ΜΕΡΟΣ Α

1. Θα μπορούσατε να μου περιγράψετε ένα μάθημα που θεωρείτε πως πήγε καλά;
  - Πως διαμορφώσατε το μάθημά σας;
  - Τι κάνατε;
  - Γιατί νιώθετε ότι ήταν επιτυχημένο;
2. Κατά πόσο εμπλέκετε τους φοιτητές σε έρευνα τόσο κατά τη διάρκεια όσο και εκτός μαθήματος;
3. Θεωρείτε πως υποστηρίζετε την ανάπτυξη της κριτικής σκέψης μέσα από το μάθημά σας;
  - Αν ναι, πως το επιτυγχάνετε;
  - Θα μπορούσατε να δώσετε ένα παράδειγμα;
4. Σε γενικές γραμμές, τι είδους πηγές χρησιμοποιείτε στα μαθήματά σας και με ποιο τρόπο; (π.χ. Διδακτικά εγχειρίδια, άρθρα, κ.τ.λ.)
5. Πιο συγκεκριμένα, τι υλικό χρησιμοποιείτε κυρίως κατά τη διάρκεια του μαθήματος σας και πως; (π.χ. εποπτικά μέσα)
6. Χρησιμοποιείτε την τεχνολογία στο μάθημά σας;
  - Αν ναι, τι είδους τεχνολογία χρησιμοποιείτε;
  - Πόσο συχνά κατά τη διάρκεια ενός εξαμήνου;
7. Με ποιους τρόπους εμπλέκετε τους φοιτητές στο μάθημά σας;
  - Ενθαρύνετε την ομαδική δουλειά;
8. Λαμβάνοντας όλα αυτά υπόψη, πως θεωρείτε πως ένα μάθημα μπορεί να γίνει επιτυχημένο;

ΜΕΡΟΣ Β

1. Πόσο σημαντική θεωρείτε ότι είναι η ιστορία της μουσικής στην γενική μουσική ανάπτυξη των προπτυχιακών φοιτητών;

2. Ποια είναι η γνώμη σας για τον τρόπο διδασκαλίας της ιστορίας της μουσικής;
  - Πως θα μπορούσε να βελτιωθεί;
3. Σε γενικές γραμμές, πως εκτιμάτε τη στάση των φοιτητών σας απέναντι στο μάθημα της ιστορίας της μουσικής;
4. Πως πιστεύετε ότι η διδασκαλία του μαθήματος ιστορίας της μουσικής μπορεί να γίνει πιο αποτελεσματική;
5. Ποια είναι τα κύρια χαρακτηριστικά ενός καλού καθηγητή;
  - Δηλαδή είναι αυτό που λέμε αποτελεσματικός καθηγητής;
6. Ποια είναι η γνώμη σας για τη εμπλοκή των φοιτητών στην έρευνα ως μέθοδος εκμάθησης;
7. Ποια είναι η γνώμη σας για τη χρήση πρωτεύοντων πηγών (π.χ. γράμματα συνθετών) ως μέρος του μαθήματος;
  - Έχετε χρησιμοποιήσει κάποια;
  - Αν όχι, θα θέλατε να χρησιμοποιήσετε;
  - Τι σας εμποδίζει από το να χρησιμοποιήσετε τέτοιου είδους υλικά;
8. Ποια είναι η γνώμη σας για τη χρήση ακουστικών (μουσικά κομμάτια), οπτικών (εικόνες, πίνακες) και οπτικοακουστικών μέσων (έργα) στο μάθημα της ιστορίας της μουσικής;
  - Πως θα μπορούσαν να χρησιμοποιηθούν καλύτερα;
  - Ή τι σας εμποδίζει στο να τα χρησιμοποιείτε;
9. Πως πιστεύετε η τεχνολογία θα μπορούσε να συμβάλλει στην μάθηση των φοιτητών;
10. Πως πιστεύετε ότι η χρήση των παραπάνω μέσων και μεθόδων διδασκαλίας θα επιδράσει στους φοιτητές;
11. Αν δεν είχατε καθόλου περιορισμούς/εμπόδια, πως πιστεύετε ότι θα μπορούσε να ήταν το ιδανικό μάθημα ιστορίας της μουσικής;

## Appendix VIII: Questionnaire for Undergraduate Music Students in the Czech Republic, Greece, England and Cyprus (Study 2 & Study 3)

a. English version



**Research:** Music History Pedagogy

**Researcher:** Nikoletta Polydorou – PhD student at Roehampton University

**We would welcome your responses to the following questions and thank you in advance for your contribution**

### PART A

1. Please tick the appropriate box to indicate your gender

Male

Female

☐☐

2. Age .....

3. In which country do you currently study? .....

4. What is your nationality? .....

5. What degree course are you currently taking? .....

6. Which university do you attend? .....

### PART B

7. Could you please indicate how long you have been studying music?

1-4 years	5-8 years	9-12 years	Over 12 years
-----------	-----------	------------	---------------

8. How many terms or courses of music history are you required to take for the completion of your degree?

Less than three	Three	More than three
-----------------	-------	-----------------

9. Could you please indicate how long you have been studying music history?

1-4 years	5-8 years	9-12 years	Over 12 years
-----------	-----------	------------	---------------

10. How often are you required to attend a music history course held at your university?

Once a week	Twice a week	Other
-------------	--------------	-------

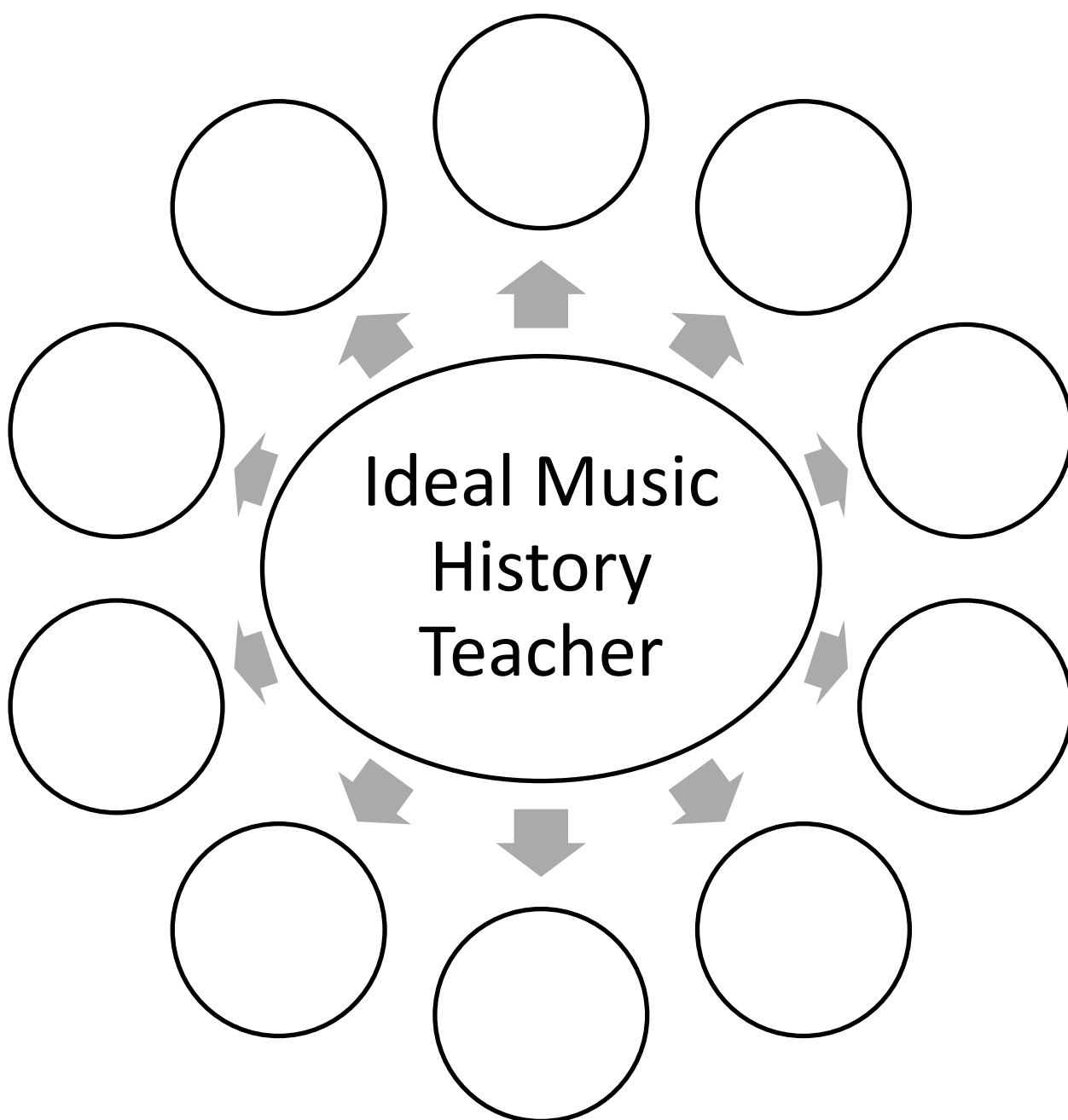
### PART C

Please circle how much you agree with the following statements?

In all cases, the rating moves from '1 = I strongly agree', '4 = no opinion' and '7 = I strongly disagree'

11. I have to study Music History but it will be of little use to me	1	2	3	4	5	6	7
12. Music History will be of use to me in my potential career	1	2	3	4	5	6	7
13. A knowledge of Music History is essential to understand how to perform music	1	2	3	4	5	6	7
14. Music History is essential for my musical development	1	2	3	4	5	6	7
15. I enjoy the Music History course	1	2	3	4	5	6	7

16. In the chart below outline the qualities you think would be present in your ideal music history teacher?



17. From the characteristics noted in the chart above, please choose the four characteristics which are most important to you.

1.	
2.	
3.	
4.	

18. Do you feel there are any issues or characteristics that an ideal music history teacher should NOT do?

1.	
2.	
3.	
4.	
5.	

19. In terms of your music history courses, please indicate how often the following pedagogical tools are used

	Frequently	Sometimes	Occasionally	Never
Researching at home				
Researching during class				
Working in groups				
Use of primary sources (e.g. composers' letters)				
Use of audio materials				
Use of visual materials (e.g. pictures, paintings)				
Use of audiovisual materials				
Technology				

20. Please circle the score for your requirements for the music history course?

In all cases, the rating move from '1 = Not important' and '10 = Most important'

Access academic journals	1	2	3	4	5	6	7	8	9	10
Debate during class	1	2	3	4	5	6	7	8	9	10
Have a textbook	1	2	3	4	5	6	7	8	9	10
Watch visual materials	1	2	3	4	5	6	7	8	9	10
Read through various sources	1	2	3	4	5	6	7	8	9	10
Watch audiovisual materials	1	2	3	4	5	6	7	8	9	10
Students participate in the lesson	1	2	3	4	5	6	7	8	9	10
Teacher providing notes	1	2	3	4	5	6	7	8	9	10
Researching during class	1	2	3	4	5	6	7	8	9	10
Listening	1	2	3	4	5	6	7	8	9	10
Well established music library	1	2	3	4	5	6	7	8	9	10
Researching at home	1	2	3	4	5	6	7	8	9	10
Lecture	1	2	3	4	5	6	7	8	9	10
Use of internet for researching	1	2	3	4	5	6	7	8	9	10
Working in groups	1	2	3	4	5	6	7	8	9	10
Research at primary sources	1	2	3	4	5	6	7	8	9	10
Learning through technology	1	2	3	4	5	6	7	8	9	10
Develop your critical thinking	1	2	3	4	5	6	7	8	9	10

21. How do you perceive the importance of music history in the general musical development of the undergraduate?

#### **PART D**

22. You are welcome to write your comments about music history pedagogy

Greetings! And thank you for your help.



b. Czech version



**Výzkum: Pedagogika dějin hudby**

**Výzkumník:** Nikoletta Polydorou – studentka PhD na Roehamptonské univerzitě

**Uvítáme vaše odpovědi na následující otázky a děkujeme vám předem za vaši spoluúčast.**

### ČÁST A

1. Vyznačte prosím vaše pohlaví zaškrtnutím příslušného rámečku

**Muž**

**Žena**

☐☐

2. **Věk** .....

3. **V jaké zemi v současné době studujete?** .....

4. **Jaká je vaše národnost?** .....

5. **Jaký obor momentálně studujete?** .....

6. **Jakou univerzitu studujete?** .....

### ČÁST B

7. **Můžete prosím vyznačit, jak dlouho už studujete hudbu?**

<b>1-4 roky</b>	<b>5-8 let</b>	<b>9-12 let</b>	<b>Déle než 12 let</b>
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8. **Kolik semestrů v rámci vašeho studia je věnováno předmětu dějiny hudby?**

<b>Méně než tři</b>	<b>Tři</b>	<b>Více než tři</b>
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9. **Můžete prosím vyznačit, jak dlouho už studujete dějiny hudby?**

<b>1-4 roky</b>	<b>5-8 let</b>	<b>9-12 let</b>	<b>Déle než 12 let</b>
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10. **Jak často se musíte účastnit předmětu dějiny hudby pořádaným vaší univerzitou?**

<b>Jednou týdně</b>	<b>Dvakrát týdně</b>	<b>Jiná frekvence</b>
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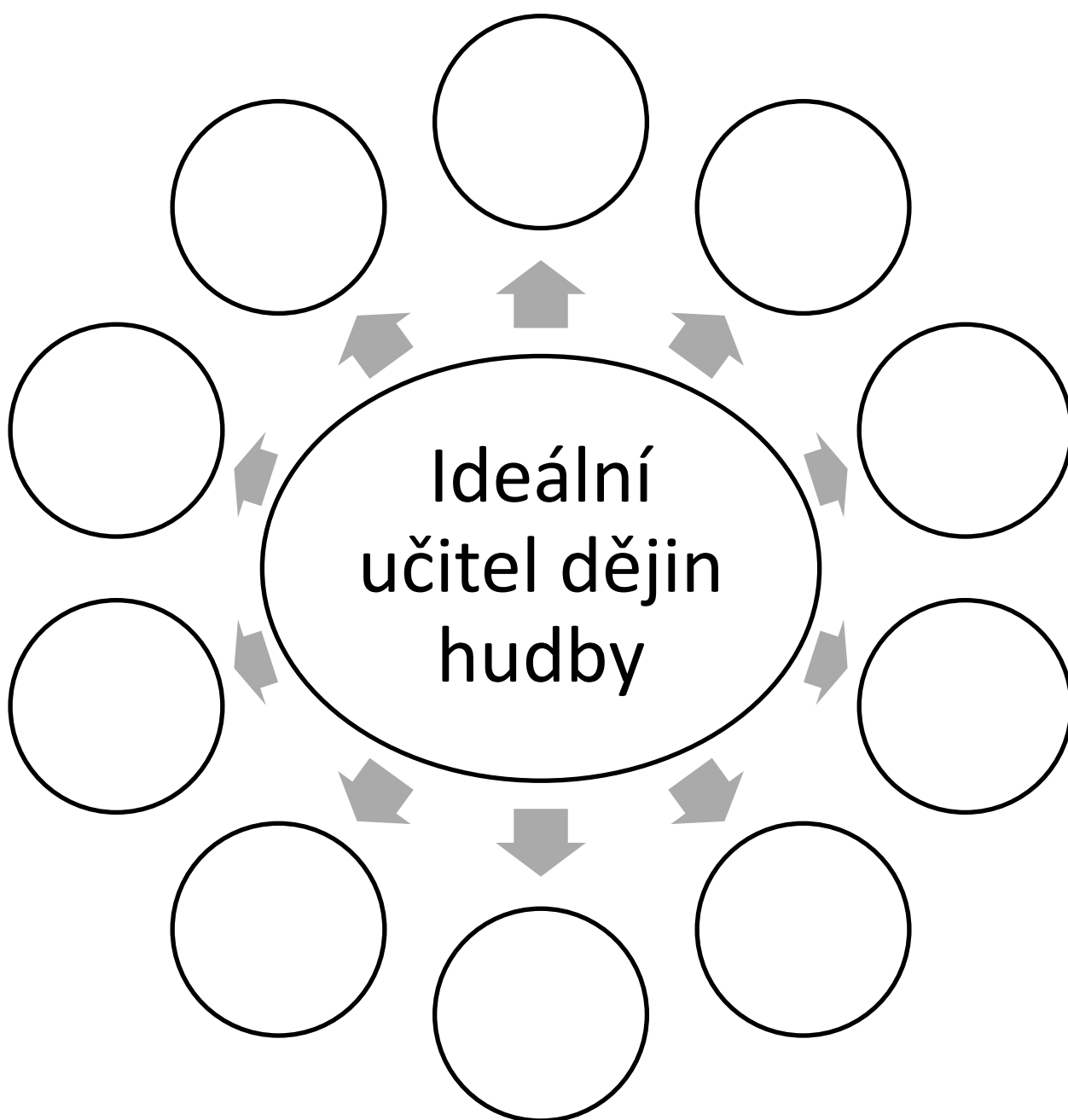
### ČÁST C

**Zakroužkujte prosím, do jaké míry souhlasíte s následujícími tvrzeními?**

**Ve všech případech se hodnocení pohybuje od ‘1 = silně souhlasím’ , přes ‘4 = neutrální postoj’ po ‘7 = silně nesouhlasím.’**

11. Musím studovat dějiny hudby, ale téměř k ničemu mi to nebude.	1	2	3	4	5	6	7
12. Znalosti z dějin hudby využiji v mém potenciálním zaměstnání	1	2	3	4	5	6	7
13. Znalosti z dějin hudby jsou nezbytné pro porozumění tomu, jak hrát na hudební nástroj	1	2	3	4	5	6	7
14. Dějiny hudby jsou zásadní pro můj hudební vývoj	1	2	3	4	5	6	7
15. Předmět dějiny hudby mě baví	1	2	3	4	5	6	7

16. Do grafu vepište kvality, kterými by měl podle vás disponovat váš ideální učitel dějin hudby.



17. Z kvalit uvedených v předchozím grafu prosím vyberte čtyři, které jsou pro vás nejdůležitější.

1.	
2.	
3.	
4.	

18. Existují podle vás nějaké vlastnosti, které by ideální učitel dějin hudby NEMĚL mít?

1.	
2.	
3.	
4.	
5.	

19. Vyznačte prosím, jak často je využíváno následujících pedagogických metod ve vašich hodinách Dějin hudby

	Často	Někdy	Příležitostně	Nikdy
Domácí výzkum (např. seminární práce)				
Výzkum v hodině				
Skupinová práce				
Užití primárních zdrojů (např. dopisy skladatelů)				
Užití audia				
Užití vizuálních pomůcek (např. ilustrace, malby)				
Užití audiovizuálních materiálů				
Technologie				

20. Zakroužkováním patřičného čísla prosím zhodnoťte, jak důležité jsou pro vás následující náležitosti v předmětu dějiny hudby

**Ve všech případech se hodnocení pohybuje od ‘1’ = není důležité do ‘10’ = nejdůležitější**

<b>Přístup k vědeckým publikacím</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Diskuze během výuky</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Mít učebnici</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Sledování vizuálních materiálů</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Pročítání různých zdrojů</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Sledování audiovizuálních materiálů</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Aktivní účast studentů v hodině</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Učitel poskytuje poznámky</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Výzkum v hodině</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Poslech</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Dobře vedená hudební knihovna</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Domácí výzkum</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Přednes látky</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Užití internetu k účelu výzkumu</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Skupinová práce</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Výzkum z primárních zdrojů</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Výuka pomocí technologií</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Důraz na rozvoj kritického myšlení</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>

**21. Jak chápete důležitost dějin hudby v obecném hudebním vývoji posluchače bakalářského studia?**

## **ČÁST D**

**22. Uvítáme jakékoliv vaše komentáře týkající se pedagogiky dějin hudby.**

**Zdravíme vás a děkujeme za vaši pomoc!**



**Έρευνα:** Τρόποι διδασκαλίας της Ιστορίας της Μουσικής

**Ερευνήτρια:** Νικολέττα Πολυδώρου – Φοιτήτρια Διδακτορικού τίτλου σπουδών στο Roehampton University

**Σας καλούμε να απαντήσετε τις ακόλουθες ερωτήσεις και σας ευχαριστούμε εκ των προτέρων για την συμβολή σας.**

**ΜΕΡΟΣ Α**

1. Παρακαλούμε, σημειώστε το κατάλληλο κουτί που υποδεικνύει το φύλο σας.

Άρρεν

Θήλυ

☐☐

2. Ηλικία .....

3. Σε ποια χώρα σπουδάζετε; .....

4. Ποια είναι η εθνικότητά σας; .....

5. Ποιο κλάδο σπουδών ακολουθείτε; .....

6. Σε ποιο πανεπιστήμιο φοιτάτε; .....

**ΜΕΡΟΣ Β**

7. Παρακαλώ σημειώστε, πόσα χρόνια τυγχάνετε μουσικής εκπαίδευσης;

1-4 χρόνια	5-8 χρόνια	9-12 χρόνια	Over 12 χρόνια
------------	------------	-------------	----------------

8. Πόσα εξάμηνα ή μαθήματα πρέπει να παρακολουθήσετε μέχρι την ολοκλήρωση των σπουδών σας;

Λιγότερο από τρία	Τρία	Περισσότερο από τρία
-------------------	------	----------------------

9. Παρακαλώ σημειώστε, πόσα χρόνια διδάσκεστε ιστορία της μουσικής;

1-4 χρόνια	5-8 χρόνια	9-12 χρόνια	Over 12 χρόνια
------------	------------	-------------	----------------

10. Πόσες φορές την εβδομάδα διδάσκεστε το μάθημα της ιστορίας της μουσικής;

Μία φορά την εβδομάδα	Δύο φορές την εβδομάδα	Άλλο
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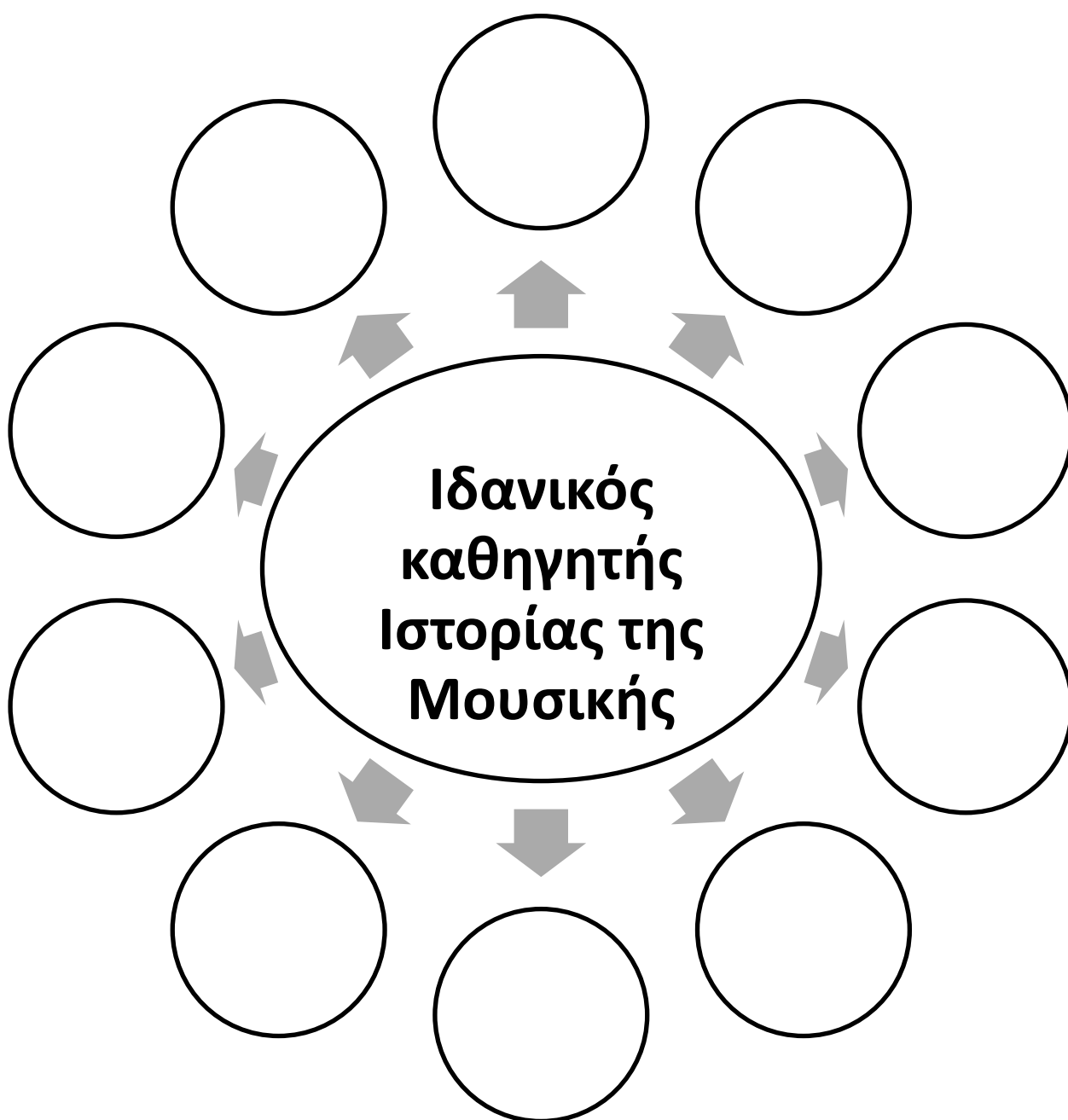
### ΜΕΡΟΣ Γ

Παρακαλώ σημειώστε, πόσο συμφωνείτε με τις ακόλουθες δηλώσεις;

Σε όλες τις περιπτώσεις, η βαθμολογία ανταποκρίνεται σε '1 = 'Συμφωνώ απόλυτα' 4 = 'Χωρίς άποψη' and 7 = 'Διαφωνώ απόλυτα'

11. Πρέπει να διαβάζω ιστορία της μουσικής αλλά θα είναι ελάχιστα χρήσιμη.	1	2	3	4	5	6	7
12. Η ιστορία της μουσικής θα είναι χρήσιμη για μένα και για την μελλοντική μου καριέρα.	1	2	3	4	5	6	7
13. Η γνώση της ιστορίας της μουσικής είναι απαραίτητη για να κατανοήσω καλύτερα πώς να εκτελέσω ένα μουσικό κομμάτι.	1	2	3	4	5	6	7
14. Η γνώση της ιστορίας της μουσικής είναι απαραίτητη για την ανάπτυξη μου ως μουσικός.	1	2	3	4	5	6	7
15. Μου αρέσει το μάθημα της ιστορίας της μουσικής	1	2	3	4	5	6	7

16. Στο πιο κάτω σχεδιάγραμμα περιγράψετε τα χαρακτηριστικά που θεωρείτε πως πρέπει να έχει ο ιδανικός καθηγητής ιστορίας της μουσικής.





17. Από τα χαρακτηριστικά που δώσατε πιο πάνω παρακαλώ διαλέξτε τα τέσσερα χαρακτηριστικά που θεωρείτε ως πιο σημαντικά για εσάς.

1.	
2.	
3.	
4.	

18. Υπάρχουν χαρακτηριστικά που ο ιδανικός καθηγητής ιστορίας της μουσικής ΔΕΝ ΠΡΕΠΕΙ να έχει;

1.	
2.	
3.	
4.	
5.	

19. Όσον αφορά τα μαθήματα ιστορίας της μουσικής που έχετε διδαχθεί μέχρι τώρα, παρακαλώ σημειώστε πόσο συχνά χρησιμοποιείτε τις ακόλουθες παιδαγωγικές μεθόδους.

	Πολύ συχνά	Κάποιες φορές	Σπάνια	Ποτέ
Έρευνα στο σπίτι				
Έρευνα κατά τη διάρκεια του μαθήματος				
Εργασία σε ομάδες				
Χρήση πρωτευόντων πηγών (π.χ. γράμματα συνθετών)				
Χρήση ακουστικών μέσων				
Χρήση οπτικών μέσων (π.χ. πίνακες, φωτογραφίες)				
Χρήση οπτικοακουστικών μέσων				
Τεχνολογία				

20. Παρακαλώ βαθμολογήστε τις απαιτήσεις σας για το μάθημα της ιστορίας της μουσικής.

Σε όλες τις περιπτώσεις η βαθμολογία κινείται από '1 = Καθόλου σημαντικό' '10 = Το πιο σημαντικό'

Πρόσβαση σε ακαδημαϊκά περιοδικά	1	2	3	4	5	6	7	8	9	10
Αντιπαράθεση (debate) μέσα στην τάξη	1	2	3	4	5	6	7	8	9	10
Χρήση διδακτικού εγχειρίδιου	1	2	3	4	5	6	7	8	9	10
Χρήση οπτικών μέσων	1	2	3	4	5	6	7	8	9	10
Έρευνα μέσα από διάφορες πηγές	1	2	3	4	5	6	7	8	9	10
Παρακολούθηση οπτικοακουστικών μέσων	1	2	3	4	5	6	7	8	9	10
Οι φοιτητές να συμμετέχουν ενεργά στο μάθημα	1	2	3	4	5	6	7	8	9	10
Ο καθηγητής να δίνει σημειώσεις	1	2	3	4	5	6	7	8	9	10
Έρευνα κατά τη διάρκεια του μαθήματος	1	2	3	4	5	6	7	8	9	10
Ακροάσεις	1	2	3	4	5	6	7	8	9	10
Εμπλουτισμένη μουσική βιβλιοθήκη	1	2	3	4	5	6	7	8	9	10
Έρευνα στο σπίτι	1	2	3	4	5	6	7	8	9	10
Διάλεξη	1	2	3	4	5	6	7	8	9	10
Χρήση διαδικτύου για βοήθεια στην έρευνα	1	2	3	4	5	6	7	8	9	10
Εργασία σε ομάδες	1	2	3	4	5	6	7	8	9	10
Έρευνα μέσα από πρωτεύοντες πηγές	1	2	3	4	5	6	7	8	9	10
Εκμάθηση διαμέσου της τεχνολογίας	1	2	3	4	5	6	7	8	9	10
Ανάπτυξη της κριτικής σας σκέψης	1	2	3	4	5	6	7	8	9	10

21. Πόσο σημαντική θεωρείτε ότι είναι η ιστορία της μουσικής στην γενική μουσική ανάπτυξη των προπτυχιακών φοιτητών;

**ΜΕΡΟΣ Δ**

**22. Τα σχόλιά σας είναι ευπρόσδεκτα για τον τρόπο διδασκαλίας της ιστορίας της μουσικής**

**Ευχαριστώ για τη βοήθειά σας.**

## Appendix IX: Course Outline of the MUS 261A: Music History II: Classical to Modern (Study 3)



**European  
University Cyprus**

LAUREATE INTERNATIONAL UNIVERSITIES

<b>SCHOOL</b>	<b>ARTS AND EDUCATION SCIENCES</b>
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### COURSE OUTLINE

<b>Course Title</b> MUS 261A: Music History II: Classical to Modern	
<b>Course Section A</b>	<b>Semester: SPRING 2013</b>
<b>Day / Time</b> Wednesday 07;08;09 and Thursday 07;08;09	<b>Credits / ECTS</b> 3/5
<b>Lecture Room</b> B11	<b>Prerequisite(s)</b> MUS 260
<b>Instructor</b> Prof Katy Romanou	<b>Office Telephone Number</b> 22713248
<b>Office</b> 217	<b>Office Hours</b> N/A
<b>E-Mail</b> <a href="mailto:romanoy@otenet.gr">romanoy@otenet.gr</a>	<b>Website:</b> <a href="http://www.euc.ac.cy">www.euc.ac.cy</a>

### Course Description:

The primary goal of this course is to give the students a detailed understanding of the development of Western music from the classical period through modern times. The focus of the course will be the study of musical literature, composers, forms and instrumental and vocal genres. Major works from all periods, composers and genres will be studied and viewed from historical, theoretical and social perspectives. The course will place a strong emphasis on listening and score-studying.

### Learning Outcomes:

Upon successful completion of this course, students will be able to:

1. Discuss the basic development of Western Music within broader historical, cultural and artistic contexts
2. Identify principle composers, genres and compositions of Western music from the Classical period through the Modern period
3. Recognize musical style distinctions between historical periods, genres and composers, both aurally and from score-reading.
4. Appreciate Western art music through an in-depth knowledge of fundamental principles and concepts.

- 
5. Explain in musical and general terms the institutions, events and ideas that affected musical composition in each principal style period.
  6. Discuss the sound ideal of the stylistic periods covered in this course.
  7. Analyze and critically compare Western art music and other arts, as well as different compositions of diverse stylistic periods.
  8. Demonstrate mastery of academic writing skills.
- .....

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**Textbook:**

Jay Grout, D. and Palisca, C.V. A History of Western Music. Publisher: W. W. Norton  
 Palisca, C.V. Norton Anthology of Western Music. Volume 2: Classic to Modern (with 6 CDs).  
 Publisher: W. W. Norton

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**Recommended Additional Meetings with Ms Nikoletta Polydorou**

<b>20/2/2013</b> <b>3-6 pm</b>	The Classical period in historical readings: science, the Enlightenment and
<b>26/2/2013</b> <b>11.30 – 2.20 pm</b>	The political, social and cultural background of Classical period: Religious i and the French Revolution
<b>6/3/2013</b> <b>3-6 pm</b>	Haydn and Mozart: Readings from primary sources
<b>20/3/2013</b> <b>3-6 pm</b>	Mozart and Beethoven: Readings from primary sources

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## Appendix X: Post-test Questionnaire for the Intervention Group Participating in the Research (Study 3)

a. English version



**Research:** Exploring new approaches at music history course at university

**Researcher:** Nikoletta Polydorou – PhD student at Roehampton University

**We would welcome your responses to the following questions and thank you in advance for your contribution**

### PART A

1. Please tick the appropriate box to indicate your gender

Male

Female

☐
☐

2. Age .....

3. What is your nationality? .....

4. What degree course are you currently taking? .....

### PART B

5. Could you please indicate how long you have been studying music?

1-4 years	5-8 years	9-12 years	Over 12 years
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6. Could you please indicate how long you have been studying music history?

1-4 years	5-8 years	9-12 years	Over 12 years
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### PART C

Please circle how much satisfied you are with the use of the following approaches at the music history course (as this was taught by the investigator).

In all cases, the rating moves from '1 = Not at all satisfied', '4 = No opinion' and '7 = Very satisfied'

7. Researching during class	1	2	3	4	5	6	7
8. Working in groups	1	2	3	4	5	6	7

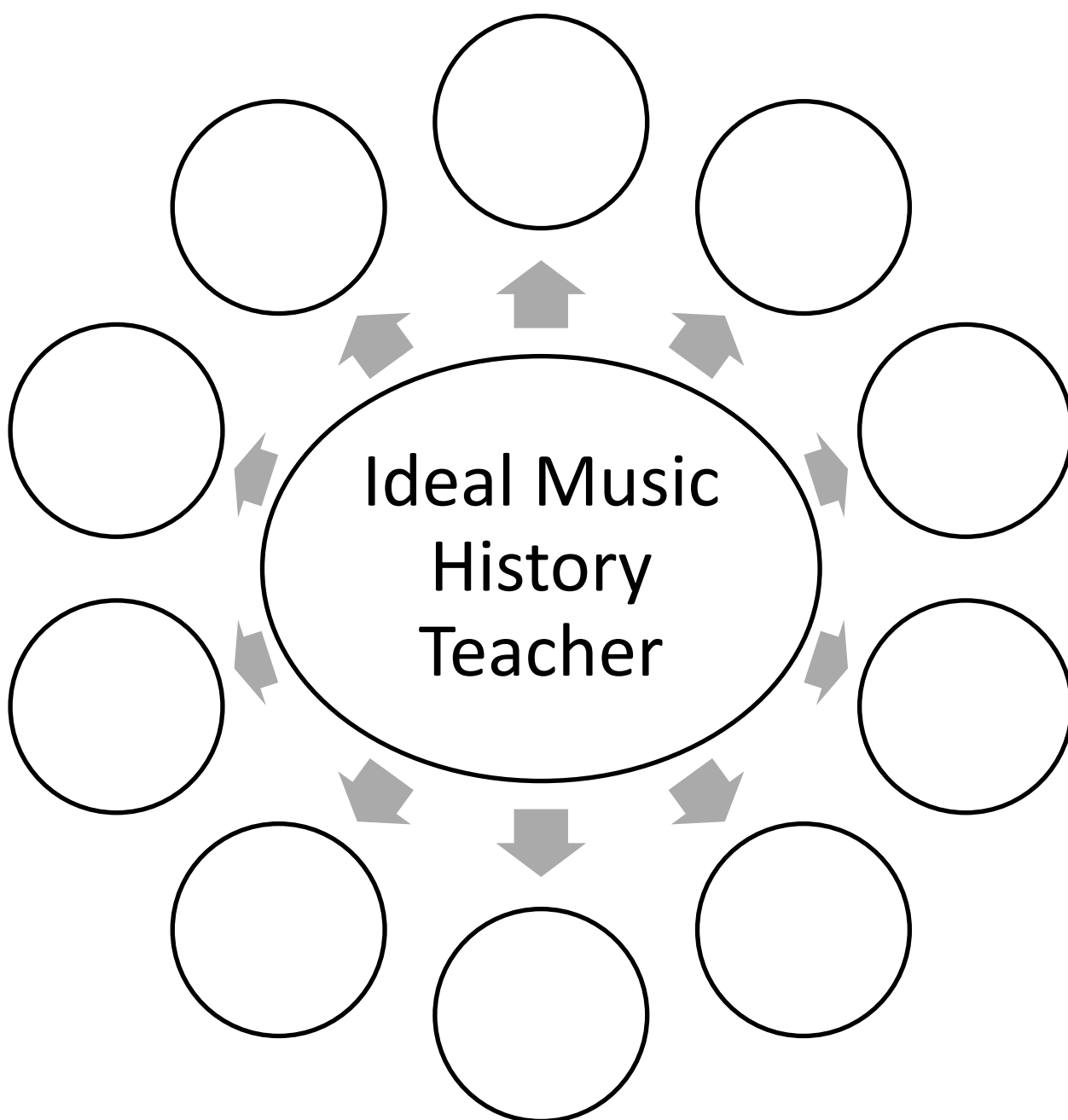
9. Use of primary sources (e.g. composer's letters)	1	2	3	4	5	6	7
10. Use of audio materials	1	2	3	4	5	6	7
11. Use of visual materials (e.g. paintings, pictures)	1	2	3	4	5	6	7
12. Use of audiovisual materials	1	2	3	4	5	6	7
13. Technology	1	2	3	4	5	6	7

**Please circle how much you agree with the following statements?**

**In all cases, the rating moves from '1 = I strongly agree', '4 = no opinion' and '7 = I strongly disagree'**

14. I have to study Music History but it will be of little use to me	1	2	3	4	5	6	7
15. Music History will be of use to me in my potential career	1	2	3	4	5	6	7
16. A knowledge of Music History is essential to understand how to perform music	1	2	3	4	5	6	7
17. Music History is essential for my musical development	1	2	3	4	5	6	7
18. I enjoy the Music History course	1	2	3	4	5	6	7

**19. In the chart below outline the qualities you think would be present in your ideal music history teacher?**





20. Do you feel there are any issues or characteristics that an ideal music history teacher should NOT do?

1.	
2.	
3.	
4.	
5.	

21. Please circle the score for your requirements for the music history course?

In all cases, the rating move from '1 = Not important' and '10 = Most important'

Access academic journals	1	2	3	4	5	6	7	8	9	10
Debate during class	1	2	3	4	5	6	7	8	9	10
Have a textbook	1	2	3	4	5	6	7	8	9	10
Watch visual materials	1	2	3	4	5	6	7	8	9	10
Read through various sources	1	2	3	4	5	6	7	8	9	10
Watch audiovisual materials	1	2	3	4	5	6	7	8	9	10
Students participate in the lesson	1	2	3	4	5	6	7	8	9	10
Teacher providing notes	1	2	3	4	5	6	7	8	9	10
Researching during class	1	2	3	4	5	6	7	8	9	10
Listening	1	2	3	4	5	6	7	8	9	10
Well established music library	1	2	3	4	5	6	7	8	9	10
Researching at home	1	2	3	4	5	6	7	8	9	10
Lecture	1	2	3	4	5	6	7	8	9	10
Use of internet for researching	1	2	3	4	5	6	7	8	9	10
Working in groups	1	2	3	4	5	6	7	8	9	10
Research at primary sources	1	2	3	4	5	6	7	8	9	10
Learning through technology	1	2	3	4	5	6	7	8	9	10
Develop your critical thinking	1	2	3	4	5	6	7	8	9	10

- 22. To what extent your attitude to music history course have changed (or not)?  
Please discuss.**

**PART D**

- 23. You are welcome to write your comments about music history pedagogy**

**Greetings! And thank you for your help.**

b. Greek version



**Έρευνα:** Νέες προσεγγίσεις στο μάθημα της Ιστορίας της Μουσικής

**Ερευνήτρια:** Νικολέττα Πολυδώρου – Φοιτήτρια Διδακτορικού τίτλου σπουδών στο Roehampton University

**Σας καλούμε να απαντήσετε τις ακόλουθες ερωτήσεις και σας ευχαριστούμε εκ των προτέρων για την συμβολή σας.**

**ΜΕΡΟΣ Α**

1. Παρακαλούμε, σημειώστε το κατάλληλο κουτί που υποδεικνύει το φύλο σας.

Άρρεν

Θήλυ

☐☐

2. Ηλικία .....

3. Ποια είναι η εθνικότητά σας; .....

4. Ποιο κλάδο σπουδών ακολουθείτε; .....

**ΜΕΡΟΣ Β**

5. Παρακαλώ σημειώστε, πόσα χρόνια τυγχάνετε μουσικής εκπαίδευσης;

1-4 χρόνια	5-8 χρόνια	9-12 χρόνια	Over 12 χρόνια
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6. Παρακαλώ σημειώστε, πόσα χρόνια διδάσκεστε ιστορία της μουσικής;

1-4 χρόνια	5-8 χρόνια	9-12 χρόνια	Over 12 χρόνια
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**ΜΕΡΟΣ Γ**

Παρακαλώ σημειώστε, πόσο ικανοποιητική ήταν η χρήση των παρακάτω προσεγγίσεων στο μάθημα της ιστορίας της μουσικής;

Σε όλες τις περιπτώσεις, η βαθμολογία ανταποκρίνεται σε '1 = 'Καθόλου ικανοποιητική', 4 = 'Χωρίς άποψη' and 7 = 'Πολύ ικανοποιητική'

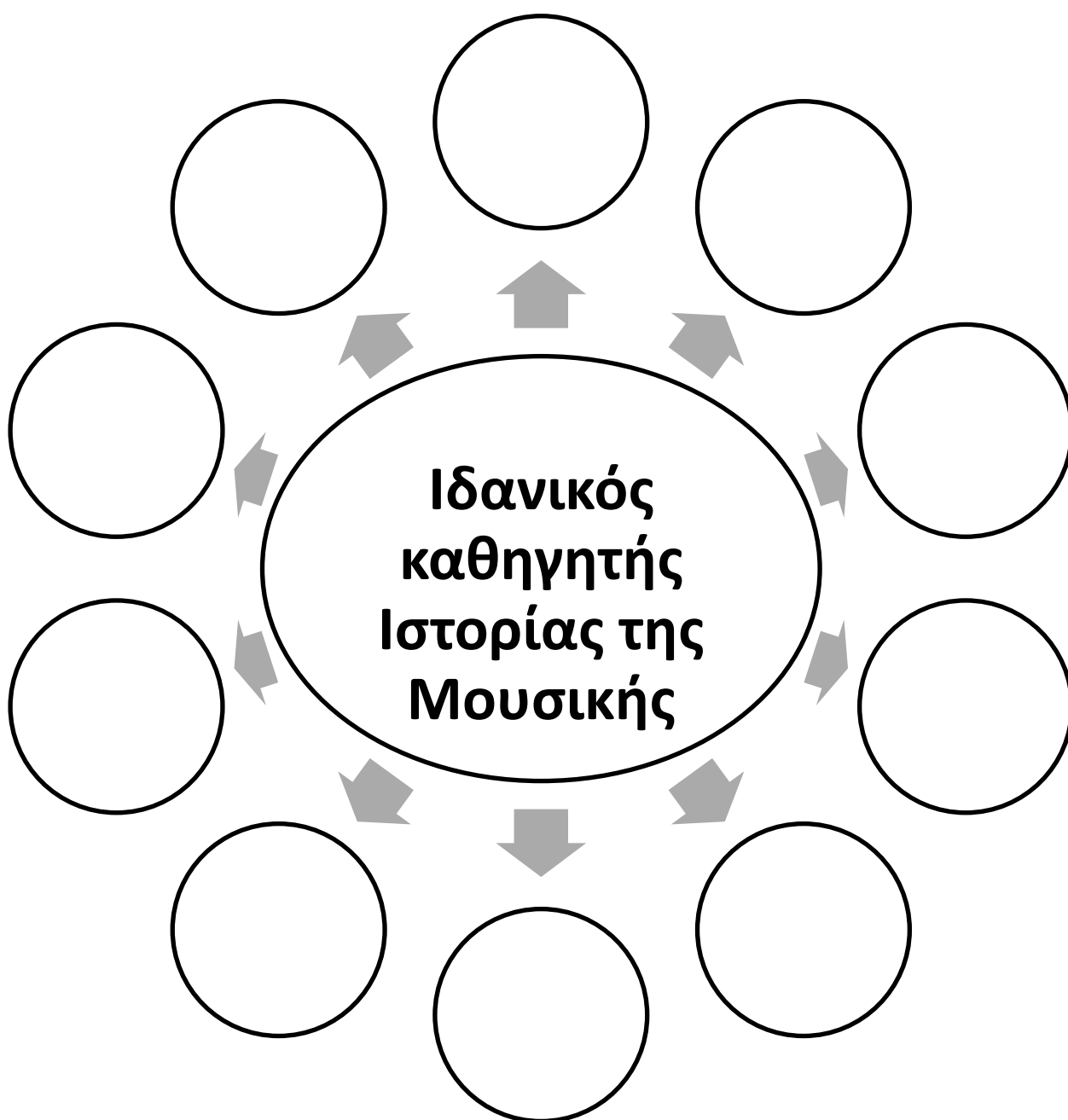
7. Έρευνα κατά τη διάρκεια του μαθήματος	1	2	3	4	5	6	7
8. Εργασία σε ομάδες	1	2	3	4	5	6	7
9. Χρήση πρωτευόντων πηγών (π.χ. γράμματα συνθετών)	1	2	3	4	5	6	7
10. Χρήση ακουστικών μέσων	1	2	3	4	5	6	7
11. Χρήση οπτικών μέσων (π.χ. πίνακες, φωτογραφίες)	1	2	3	4	5	6	7
12. Χρήση οπτικοακουστικών μέσων	1	2	3	4	5	6	7
13. Τεχνολογία	1	2	3	4	5	6	7

Παρακαλώ σημειώστε, πόσο συμφωνείτε με τις ακόλουθες δηλώσεις;

Σε όλες τις περιπτώσεις, η βαθμολογία ανταποκρίνεται σε '1 = 'Συμφωνώ απόλυτα' 4 = 'Χωρίς άποψη' and 7 = 'Διαφωνώ απόλυτα'

14. Πρέπει να διαβάσω ιστορία της μουσικής αλλά θα είναι ελάχιστα χρήσιμη.	1	2	3	4	5	6	7
15. Η ιστορία της μουσικής θα είναι χρήσιμη για μένα και για την μελλοντική μου καριέρα.	1	2	3	4	5	6	7
16. Η γνώση της ιστορίας της μουσικής είναι απαραίτητη για να κατανοήσω καλύτερα πώς να εκτελέσω ένα μουσικό κομμάτι.	1	2	3	4	5	6	7
17. Η γνώση της ιστορίας της μουσικής είναι απαραίτητη για την ανάπτυξη μου ως μουσικός.	1	2	3	4	5	6	7
18. Μου αρέσει το μάθημα της ιστορίας της μουσικής	1	2	3	4	5	6	7

19. Στο πιο κάτω σχεδιάγραμμα περιγράψτε τα χαρακτηριστικά που θεωρείτε πως πρέπει να έχει ο ιδανικός καθηγητής ιστορίας της μουσικής.



20. Υπάρχουν χαρακτηριστικά που ο ιδανικός καθηγητής ιστορίας της μουσικής ΔΕΝ ΠΡΕΠΕΙ να έχει;

1.	
2.	
3.	
4.	
5.	

21. Παρακαλώ βαθμολογήστε τις απαιτήσεις σας για το μάθημα της ιστορίας της μουσικής.

Σε όλες τις περιπτώσεις η βαθμολογία κινείται από '1 = Καθόλου σημαντικό' '10 = Το πιο σημαντικό'

Πρόσβαση σε ακαδημαϊκά περιοδικά	1	2	3	4	5	6	7	8	9	10
Αντιπαράθεση (debate) μέσα στην τάξη	1	2	3	4	5	6	7	8	9	10
Χρήση διδακτικού εγχειρίδιου	1	2	3	4	5	6	7	8	9	10
Χρήση οπτικών μέσων	1	2	3	4	5	6	7	8	9	10
Έρευνα μέσα από διάφορες πηγές	1	2	3	4	5	6	7	8	9	10
Παρακολούθηση οπτικοακουστικών μέσων	1	2	3	4	5	6	7	8	9	10
Οι φοιτητές να συμμετέχουν ενεργά στο μάθημα	1	2	3	4	5	6	7	8	9	10
Ο καθηγητής να δίνει σημειώσεις	1	2	3	4	5	6	7	8	9	10
Έρευνα κατά τη διάρκεια του μαθήματος	1	2	3	4	5	6	7	8	9	10
Ακροάσεις	1	2	3	4	5	6	7	8	9	10
Εμπλουτισμένη μουσική βιβλιοθήκη	1	2	3	4	5	6	7	8	9	10
Έρευνα στο σπίτι	1	2	3	4	5	6	7	8	9	10
Διάλεξη	1	2	3	4	5	6	7	8	9	10
Χρήση διαδικτύου για βοήθεια στην έρευνα	1	2	3	4	5	6	7	8	9	10
Εργασία σε ομάδες	1	2	3	4	5	6	7	8	9	10
Έρευνα μέσα από πρωτεύοντες πηγές	1	2	3	4	5	6	7	8	9	10
Εκμάθηση διαμέσου της τεχνολογίας	1	2	3	4	5	6	7	8	9	10
Ανάπτυξη της κριτικής σας σκέψης	1	2	3	4	5	6	7	8	9	10

22. Σε ποιο βαθμό άλλαξε (ή όχι) η άποψη σας προς το μάθημα της ιστορίας της μουσικής; Συζητήστε.

#### **ΜΕΡΟΣ Δ**

23. Τα σχόλιά σας είναι ευπρόσδεκτα για τον τρόπο διδασκαλίας της ιστορίας της μουσικής

**Ευχαριστούμε για τη βοήθειά σας.**

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